INTERACTION AND INTEGRATION BETWEEN MUSIC AND OTHER PERFORMING ARTS IN EDUCATION.

A STUDY OF THE PROCESS OF FUSION.

BY

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-- ABSTRACT --

INTERACTION AND INTEGRATION BETWEEN MUSIC AND OTHER PERFORMING ARTS IN EDUCATION - A STUDY OF THE PROCESS OF FUSION.

The process of fusion is explored conceptually and empirically.

A critical appraisal of the literature about integration highlights considerable variability of interpretation and practice. Integration, it is argued, should involve interaction between the various media concerned.

The structural and expressive qualities of each of the performing arts are elucidated within the Temporal, Spatial and, what is termed the 'Vitalising', dimensions common to each.
The interaction of these dimensions and the expressive structuring of components are considered as major linking factors between the arts.

In formulating a synthesis, the freguently used similarities between the artistic elements (for example rhythm, texture, and pattern) are substituted by proposals for an alternative terminology which, arguably, embodies the intrinsic unifying essence between the arts.

Three composite works involving music are appraised. Literature examining the process of fusion is reviewed, and a diagram, using an analogy between optical and artistic fusion, included to illustrate fusion between music and poetry in song.

Two hypotheses are postulated:

1) Fused arts, (which may, or may not, involve different sensory modalities), intensify expressive character sometimes in ways beyond those which are possible in single art forms.
2) This fusion generates more powerful and sustained responses by increasing impact, clarifying meaning, and maintaining attention for the viewer/listener i.e. 'auditor'.

One instance of fusion (music and action in six motion picture extracts) was investigated. Three matched subject groups were asked to rate responses to four factors under three conditions, using semantic differential scales. Statistical analysis of the data substantiated the two hypotheses in most instances.

The implications of the thesis for teaching and learning are considered. An interactive model for inter-arts education is offered for consideration, and suggestions made as to ways the thesis might stimulate further research.

CONTENTS. - Dynamic Structure of Thesis.

PREFACE

This thesis reflects several diverse, yet interrelated interests which have occupied the author during the past twenty five years or so, with varying degrees of emphasis, since study at the Royal Acadamy of Music and the University of London led to teaching appointments in various schools and Institutes of Higher Education. All these have involved exploration and development of strategies of teaching and learning in various inter-arts contexts.

It is important at the outset to establish two points concerning the structure and scope of this thesis:
i) structurally, the thesis begins by examining what constitutes and what is involved in integrated arts activities to provide a context and rationale to 'clear the ground' for subsequent chapters, and ends by considering the implications for teaching and learning which arise in chapters one to four;
ii) in order to contain the many diverse issues herein within the limits of a Ph. D. submission, and preserve the central thesis, several issues which arise will be dealt with fairly briefly. Some of these issues open up areas which might form the basis of further research, and are outlined later.

In appraising various concepts of 'integration' in chapter one through a review of the literature, considerable variability of interpretation and practice are noted. The term 'integration' is examined critically and viewed with

some disfavour because of its vagueness and inadequacy in actually elucidating what are arguably the genuinely vital facets of integrated learning. One of the chief arguments presented early on is that the term 'integration', being both a vague and vogue word, frequently used carelessly, should involve interaction, interrelationship and interplay between the respective expressive media. We consider these interactions to be a vital feature of aesthetic education of young people in the arts.

We see interaction as embracing qualities of reciprocity, correlation, mutuality, symbiosis, interrelation and interconnexion, interdependence, interplay and interchange of and between the various expressive media. Integration, on the other hand, tends to imply less potent qualities such as combination, coalescence, blending, merging, compounding, conflation and amalgamation. The interaction of elements in biology and chemistry provides a close analogy of the kind of interaction we consider necessary for inter-arts activities, and the notion of symbiosis seems particularly apposite.

Chapter two carries the thesis one stage further by exploring separately the four performing arts which normally contribute to integrated arts activities, and identifies a number of elements which seem to function across the arts, concluding with a synthesis of unities between the performing arts.

Chapter three continues the argument by exploring the nature of composite or compound art with reference to three specific examples. Psychological and philosophical literature

examining the whole process of fusion is reviewed and a diagram illustrates, metaphorically, the process of fusion in song, using an analogy between optical and artistic fusion. At the end of this chapter the two major tenets of the thesis emerge and lead into chapter four, which examines one instance of fusion - that between dramatic action and music in selected motion picture sequences.

The final chapter considers the implications of all facets of the thesis for teaching and learning, and an interactive model for inter-arts education is offered.

In confining the thesis to manageable proportions the following issues are only touched upon fairly briefly and might provide scope for further expansion and research:-

i) integration in primitive cultures, (Chapter 1.)

ii) cultural contexts in which the arts are placed,(Ch. 1.)

iii) motion and organic growth, (Ch. 2)

iv) additional illustrations of composite arts, (Ch. 3.)

v) further diagrams and illustrations of fusions between other media, (Ch. 3.)

vi) expansion of issues arising from discusions of film, film music and theatre, (Ch. 4.)

vii) further experiments into fusions between other media. (Ch. 4.)

This thesis offers a perspective for inter-arts education, suggesting practical ways in which we might move towards 'expressive interaction'. The author contends that much of what passes for integrated arts in schools and colleges (frequently referred to as combined or

interdisciplinary arts) does not offer young people enough opportunity or scope for genuine integrative aesthetic experiences. Such high-order learning will only arise fully if the contributing expressive media interact in such a way that each exhibits the same quality of experience, triggering off new ideas reciprocally and stimulating the potential of the others, so that the complete experience is felt as a totality.

The study concentrates on the interaction between music, dance, drama and poetry. The potential of film is also discussed. Film, as Suzanne Langer has pointed out, is a particularly fascinating medium, involving considerable interaction of image, movement and music, and one which so far has been somewhat neglected in arts education. With the recent expansion of video reproduction, film is now an area of arts education open to considerable exploration.

In line with much recent thinking by many educators in the arts, two interrelated issues are expounded: first, music and the arts should no longer be taught in isolation, but be 'working partners in a larger more important enterprise', a notion expressed by Reimer at the I.S.M.E. conference, 1982; and second, future education in the arts should seek ways of developing symbiotic patterns of learning which, for maximum expressive impact should be interactive. Both these issues, it is argued, necessitate some re-appraissal of inter-arts educational theory and practice.

The thesis will be confined mainly to a discussion of the performing arts, exploring interactions between various

media, with particular reference to "theatre". The term "theatre" is used in its broadest sense to encompass music-theatre per se, ballet, opera, and motion-pictures.

Many of the author's Music-theatre compositions are specifically designed to be used not only for performance by young people but as a focus for integrated project work across a wide range of curricular disciplines. These include three published by Oxford University Press.

These, and other compositions, together with the author's specialist interests, give impetus to this thesis, which will attempt to elucidate strategies which have previously tended to be mainly intuitive.

The process of writing a wide variety of 'functional' music has led to speculation about the fascinating and potent interaction between music and 'mood', especially as regards the way many composers seem to have an intuitive capacity to elicit exactly the right atmosphere, spirit, feeling, mood, of particular situations, by selecting and structuring musical components with uncanny accuracy and expressive power, which appear to interact with the text, movement, or image, at times virtually in a state of complete affective fusion.

How is it that, for example, Schubert, in lieder such as "The Erl-King"; Bernstein, in "West Side Story"; Stravinsky, in the "Rite of Spring"; and Richard Rodney Bennett and Bernard Herrman, in numerous film scores, "get it right" with apparent ease and precision?

CHAPTER ONE.

CONCEPTS OF INTEGRATION.

1. INTRODUCTION.

John Allen's succinct paragraphs, which follow, provide an admirable rationale and historical perspective to introduce this study. [1]

> "Artists have been obsessed with theories about the possible relationship between the arts since Renaissance humanists put their skills together to produce what seemed to them the ideal theatrical form, the one form that combined into an organic unity the arts of poetry, music and dancing, and that was Greek tragedy. In Italy these experiments led to the creation of that hybrid but captivating form - grand opera; in France to that similarly esoteric but fascinating art - classical ballet; in England to the most bizarre of all hybrid theatrical concoctions, the court masque. The same idealist concept lay at the heart of Wagner's gesamtkunstwerk (together/art/work), an unholy amalgam of music, poetry and drama. And there are still rumblings among the so-called progressive companies in favour of various kinds of inter-disciplinary forms of theatrical art.
>
> That most wise man of the theatre, Jean-Louis Barrault has defined total theatre in a manner that makes sense both for the artist and the teacher. By this term he means 'the total utilisation of all the means of expression at the disposal of the human being'. It involves the full use of all the parts of man's anatomy, an ideal to which many of us would subscribe.
>
> Theories of integration are being strongly advanced in contemporary education and there are powerful arguments in favour. There has been far too much specialisation among the arts and it is high time we helped children to take a more panoptic view. But in practical terms the arguments for integration are even stronger for when we look at the arts closely we find that there are remarkably clear areas of overlap."

At the first congress of the N.A.E.A. National Association for Education in the Arts in July 1984 three aspects of integration were delineated: [2]

1) philosophical/theoretical issues,

2) organisational/practical matters,

3) case studies of particular programmes. These three aspects form the basis for much of the discussion in Chapter One.

We shall begin by attempting a definition leading to a statement of the particular position regarding integration adopted in this thesis.

Much of the literature (both philosophical and educational) reveals considerable variability of interpretation and practice. Many approaches are referred to as interdisciplinary or combined arts. Whilst many practices are clearly very worthy and provide rich and valuable experiences for young people, the position adopted in this thesis is that educators should strive to devise opportunities for integrating the performing arts where there is a genuine sense of interaction between contributing media (through compositional, performance and auditory experiences), rather than simply combining the arts in somewhat arbitary ways.

Thus the notion of "interaction" is central to the concept of integration. Ash, a fellow researcher at the University of London, [3] adopted the present writer's definition that "true integration of two or more art forms only occurs when the various elements,(sound, word, action, movement, and sometimes visual effect), involved, interact in the process of either forming, performing, or observing the same", as the starting point for her interesting research with adolescents in several urban schools.

Recent research and practice in the United Kingdom in integration has centred around the Gulbenkian Report (1982), the activities of N.A.E.A., and the School Curriculum Development Committee (S.C.D.C.). Moves towards a National Curriculum give even greater impetus to ensuring the arts retain their role in the curriculum, a role which government initiatives have intimated are likely to be essentially interdisciplinary and integrative in order to preserve their viabililty.

Current attitudes have no doubt been influenced by the Gulbenkian Report's emphasis on balance and wholeness,[4] particularly the crucial function of "de-differentiation" Ehrenzweig notes is manifest in the arts.[5] This term refers to the way that, in one work of art, there are:

> "numerous layers of meaning entwined into one organic unity. For example, the meanings of "Guernica" can only be fully understood and appreciated by attending to the work as a whole. The arts promote a very real integration in our sense and appreciation of the range of meanings that are present in one organic whole. This characteristic of synthesis is to be found in no other mode of discourse. Elsewhere the general thrust is more often on analysis and dissection."

One key point in the Report (op.cit.) is the abiding danger in integrated courses of sacrificing depth for variety. Another is to acknowledge that the value of integration is perceived to be not only between the different arts, but also between the arts and the rest of the curriculum. The arts can easily become segregated behind faculty walls.

A recent International Symposium (1984) in Hungary, sponsored by U.N.E.S.C.O., reviewed international research into integration.[6] Some of the major issues identified were :-

a) The growing concern for a theoretical foundation for research.

b) The insufficient justification for the relatively recent separation of art forms.

c) Whether interdisciplinarity in aesthetic education is more a matter of method rather than content?

Poszler contended that: [7]

> "the uniqueness of the aesthetic qualities of each art form demands a multiplicity of aesthetic methods of integration, which should be adapted to children's developmental characteristics."

He argued that modern education will inevitably lead to a world view that "transcends the boundaries of individual disciplines," and reminded delegates of the equal relevance of the similarities as well as the irreducible differences among the arts, particularly with respect to their historical development, character, perception and creation.

The Symposium recommended that those interested in interdisciplinary learning should collect data about existing programmes of instruction, so that evaluations, comparisons and decisions may be made. Delegates suggested the question to be asked was not whether integration is necessary, but <u>how can it be brought about?</u>

The past two decades have witnessed a proliferation of integrated projects and courses in schools and colleges in

the United Kingdom and the United States of America. These frequently involve relating together independent 'subjects', often focussed by a common stimulus, aiming to explore similarities and differences between subjects. Integrated learning, however is open to many approaches, methods and interpretations, as has already been pointed out. Six of these approaches are now outlined in detail.

2.(i) INTEGRATION AS ORGANISATION

Some educationalists argue that integration is justified organisationally in that it allows less formal methods to prevail and gives more relevance to children's learning. Warwick considers the term integration a misnomer since there is no 'right' way of integrating or relating areas of study.[8] Integration simply refers to ways in which certain subject areas can be successfully combined or allied, usually involving work of an interdisciplinary nature. This is felt to be more desirable as it breaks away from the rigid subject centred curriculum and departmental structure.

Warwick outlines four types of integrated scheme commonly found in schools: [9]

a) Interdisciplinary Enquiry. [I.D.E.] Here children are encouraged to develop approaches to large open-ended themes, learning by discovery and pooling knowledge.

b) 'Theme' teaching. This is more structured than I.D E. Themes are organised in a 'spiral' fashion, each growing out of the previous one. The open-ended themes are selected by the teaching team who try to ensure all areas contribute

equally.

c) Faculty teaching. Areas of study are clustered into faculties, (for example Humanities, Performing Arts). Content and direction are controlled by close co-operation between the teaching team. The work is often arranged in 'programmes' of an interdisciplinary nature.

d) Related Studies. Teachers liaise together as appropriate, joint lessons are sometimes held, or teachers exchange classes.

Warwick thinks it important to have sound educational reasons for integration. Any scheme must have a secure theoretical foundation, a sense of structure, design and balance. He maintains that it is vital to ask "why integrate?" rather than "how integrate?"

Hamilton alerts us to the co-existence between 'normal' and 'integrated curricula' in secondary schools.[10] Examination pressures requiring conventional teaching inhibit new patterns of organisation. Teachers are expected to be both interdisciplinary and subject specialists - a cause of much tension.

Integration implies a radical change of emphasis in the organisational content, not simply devising a new syllabus.

The polarisation of the curriculum into 'traditional' and 'progressive' is taken up by Hirst and Peters.[11] They argue for systematic development of both methods by designing carefully organised objectives. They clearly support the notion of integrated learning:

> "Integrated units, simply by virtue of their complexity, can be a means of much valuable learning

> of many different kinds, and from a motivational point of view may have much to recommend them."

Integration of the whole curriculum.

We need to distinguish between integrating parts and integration of the whole curriculum. In the latter all the disparate areas of study are assimilated in one large scale programme of learning, usually focussed around a central concept such as "Man and his environment."

Curriculum integration attempts to interrelate the intellectual, physical, social and emotional needs of children's development. However, such a mammoth scheme can be self defeating due to the complexity and intricacy of the issues involved and limitations of staff and equipment.

Pring warns against using the term integration loosely.[12] The term, he observes, often carries with it a seal of approval, due to its "transcendence of 'artificial' subject barriers, greater relevance to pupils, and unification of knowledge." He urges the need for an underlying theory of knowledge "to avoid both conceptual and practical confusion." Pupils own curiosity and enquiry, he considers, can be an important integrating factor, and he concludes by suggesting that any theme chosen should be comprehensive and capable of generating a wide range of interactive activities.

2.(ii) INTEGRATION AS BREAKING DOWN BARRIERS BETWEEN SUBJECTS.

This is a recurring theme in the literature, two advocates being:

a) the Schools Council Report (1972) "Music and Integrated studies." [13]

b) Paynter and Aston, in "Sound and Silence" : [14]

> "The liberal education we all wish for our children implies a breadth of understanding and experience that will be possible only when make conscious efforts to remove the boundaries between 'subjects'."

Their concern to promote the education of every child is admirable, but the 'removal of boundaries' might seem doctrinaire for some. As Swanwick points out, "breaking down barriers" is not always a positive virtue. He prefers that things should grow "naturally and organically." [15]

The projects in "Sound and Silence" attempt to stimulate integrations between the arts, although some might think the integrations are stretched beyond reasonable levels of tolerance perhaps, and frequently demand teachers of skill and charisma, and sympathy with contemporary techniques and procedures. Also, some educators might feel that there is a lack of a comprehensive philosophy in this fairly influential book.

The Schools Council pamphlet (1970), "Integrated studies in the first years of the secondary school", also refers to breaking subject barriers.[16] This document was concerned at the lack of continuity of teaching methods from primary to secondary schools, and the loss of interest in the secondary school due to the fragmentation of knowledge and failure of pupils to see relevance in the work being undertaken. Various discussions by the Schools Council led to recommendations for planned interdisciplinary studies relating the expressive arts

to other areas of integrated study:

i) Subjects need not lose their identities or become deficient in aesthetic and emotional satisfaction provided that the role of the subject specialist is properly understood.
ii) Teaching should encompass both traditional subject patterns and interdisciplinary projects.
iii) Interdisciplinary approaches may considerably help counteract the tendency to concentrate on factual information at the expense of genuine aesthetic and emotional experience.

2.(iii) INTEGRATION AND CREATIVITY.

Much literature on arts integration presupposes creativity and conversely creativity presupposes an urge to integrate.

The term "creative" is very contentious and carries with it a certain prestige, even though in reality the activities often require little skill or technical accomplishment. The assumption is that 'creative' activities are more valuable and relevant than auditory or performance activities. It is easy to see why there is a vogue for non tonal, non metric, avant garde activities which require little skill. We believe, however, that creativity is fundamental not just to composition, but also to auditory and performance activities. As Swanwick says, "performance involves considerable creative imagination and sensitivity".[17] Similarly audition requires "a lively imagination, a mind able to make a 'creative' leap into the thinking and feeling of the creative artist."

Instant creative artefacts are justified because they encourage enjoyment solely in the process of creating, but we should acknowledge that the ideas of other people can stimulate children's imagination, and that respect for a finished product is vital to any creative endeavour, a point

endorsed by the Gulbenkian Report.[18] So often creative work is contrived with little regard for skill or quality of expression, and often using limited resources.

Creativity is a central concept to all arts education, particularly Drama, which, as McGregor points out, emphasises improvisation.[19] Many educationalists argue that the terms improvisation and composition are preferable to creativity. Likewise several writers think it propitious to designate the arts "expressive arts" rather than "creative arts".

Many examples of integrated work in schools stress 'creative' activities, and many of these are frequently representational, descriptive or impressionistic in character. However, increasingly, a certain disillusionment about the viability and practicability of some creative approaches seems evident, possibly because the initial impetus and successful results came from experienced, well qualified teachers whose own creative skills were highly developed, far in advance of the 'average' class teacher; (for example, Paynter, Self, Bedford, Maxwell-Davies, et al.). Paynter's creative music-theatre publication "The Dance and the Drum", is a particular case in point, containing some excellent ideas, but somewhat unrealistic for most teachers.[20]

2.(iv) INTEGRATION AND SELF EXPRESSION

Self expression is linked with creativity and regarded by some as integral to integrated arts education. Witkin[21] and Ross[22] both argue the issues at length.

Witkin establishes a quintessential framework, the

fundamental of which is self-expression and individuality:

> "The arts afford a real opportunity for self-expression and the individual approach to a greater extent than do other parts of the curriculum, and that they are about the individual and his personal relating to the world rather than about the facts, is deep in the consciousness of arts teachers."

Other key factors in his theory of structuring affective experience, (the "Intelligence of Feeling"), include pupils success in "controlling the medium". Witkin distinguishes between "subject-reflexive" (legitimate) and "subject-reactive" (non-legitimate) forms of self-expression, the second of which refers to mindless discharge of feelings, catharsis. The teacher, according to Witkin, needs to facilitate the former but inhibit the latter.

Ross draws substantially on Witkin's ideas. Their combined view is cogently summarised by Ross:[23]

> "It is our view that the prime concern of the arts curriculum should be with the emotional development of the child through creative self-expression."

He argues that artistic creation enables random feelings to be assimilated in symbolic structures. This somewhat 'therapeutic' view is challenged by Swanwick, who thinks:

> "The arts help us to explore feelings rather than merely encapsulate them."

Swanwick considers that the arts have less to do with creative self-expression but more to do with 'responsiveness':[24]

> "The arts are concerned with pure responsiveness contemplated and rejoiced in, delighted in, and consciously sought. An aesthetic experience is primarily and always an intensified response raised into full consciousness. Aesthetic means to feel more powerfully, to perceive more clearly."

The flaw in Ross's 'romantic' view of the nature of art would appear to be that art is the expression of emotion, and children simply need educating to express themselves. Appreciation, cultivation of taste, and technique seem to be of secondary importance.

Although some might consider some of Ross's ideas are exciting and worthwhile, others might maintain that, although certain self-expressive activities are valuable, aesthetic satisfaction and achievement, through a variety of independent and integrated compositional, auditory and performance experiences, provide a more comprehensive justification for the arts.

Ross stresses that the arts should be seen as a single discipline, and advocates a form of integration involving combined arts 'faculties' within a 'unified' curriculum, in which key concepts are identified and worked as projects, drawing together various subject disciplines. Furthermore he considers that,

> "One of the by-products could well be fewer discipline problems. All projects would allow linked learning; some would inevitably achieve the level of genuine integration."

Arts integration can assist in reversing the imbalance which has arisen in life and education between the sciences, technology and the arts and help achieve personal equilibium. Storr, for example, suggests that "part of the self-fulfilment we find in the arts is concerned with a process of synthesis and integration",[25] a point echoed earlier. In art, he says, "we can recall our emotions, transform them to achieve

integration. Indeed it seems we gain far more than pleasure from art, something more like experiencing life as a whole."

2.(v) INTEGRATION AND AESTHETIC EDUCATION.

David Allen thinks that the term aesthetic education is often used to describe the 'togetherness' of the arts.[26] "Art and aesthetics are not synonymous" he thinks, "though the writings of Reid, for example, show the importance of aesthetic under- standing when approaching important questions about art."

David Allen's differentiation between 'integration,' 'interdisciplinary' and 'combined' is helpful. The confusion between integration and interdisciplinary is perhaps at the root of the problem. He clarifies the issue as follows:- "Interdisciplinary refers to reciprocal relations between branches of instruction, whereas integration implies wholeness or making whole."

Reimer has devised a lucid and comprehensive philosophy for aesthetic inter-arts education. He offers several guiding principles to avoid "superficiality, confusion and aesthetic simplemindedness."[27] First, he recognises the differences between the arts:

> "It is precisely because the differences among the arts are genuine and deep that the domain of art is so richly diverse, so capable of continual growth and change, so productive of new and different satisfactions."

His views draw upon those of Suzanne Langer, who stresses the uniqueness of each art.[28]

"Any course designed to relate the arts must avoid:-

a) submerging the character of each individual art by focussing exclusively on family likenesses;
b) assuming that surface similarities show up underlying unities;
c) concentrating on 'appreciation of the arts' in favour of specific perception-response experiences;
d) using non-artistic principles in attempting to seek a unity between the arts."

Many American writers cited by Ash, in her study of the role of metaphor in the arts, suggest how underlying structures, processes and common elements can be used as a basis for integration, particularly between music, dance, poetry and the visual arts. As she says, "these structures, processes and elements recur frequently and suggest there might be a generally acceptable conceptual basis for integration. Furthermore qualities, of movement in time and space, (with the concomitants line/shape, rhythm, weight and flow), also recur consistently and must therefore be considered important in any conceptual framework".[29]

Different in detail, though basically similar in approach, the Manhattanville Music Curriculum Programme emphasises timbre (colour), dynamics (volume), pitch (line), form and rhythm as the basis for it's publications.(See Thomas,R.B. 1970).[30]

Some aesthetic approaches reviewed.

Many current practices are, according to Reimer, somewhat questionable.[31]

a) 'Allied arts' (for example music with words) usually results in a mutual loss of identity. The combining of materials he feels requires high levels of creative insight.

In music and words, the music 'swallows' or assimilates the poem and transforms it into a 'new' musical expression. The primary mode of expression determines the total experience. As Reimer says:

> "To be successful, everything in a work of art must contribute to the structural excellence and expressive power of the work's unified aesthetic presentation."

b) Translation, Reimer says, is even more invalid, (for example, translating a piece of music into a painting). "Transposing one art into another is to misunderstand the the whole nature of art."

c) The Historical approach emphasises the context of an art work. As we have already intimated, experience of art, rather than knowledge about art, can be the only criterion. "Background information is only valuable in so far as it contributes to the aesthetic experience itself."

d) The Topical approach (using topics such as 'Man', 'Nature', 'Freedom') Reimer maintains, "tends to reduce art from expressive form to conventional symbol."

e) The Common elements approach (rhythm, form, unity, contrast) is "far more aesthetic in orientation, but tends to neglect differences in favour of similarities between the arts."

Reimer outlines five major dimensions common to all art as a basis for aesthetic education. We shall consider these in detail later. In conclusion, he argues that any strategy for teaching the arts collectively should "guard against compromising the individuality of each. Also it is

vital that works of high quality, structural excellence and expressive impact are used." Despite these reservations, however, Reimer remains totally convinced of the value of inter-arts courses.[32]

> "The magnitude of the problems is matched by the magnitude of the possible values to be gained..... Aesthetic education lies at the core of a humane society."

The CEMREL Guidelines, (under the directorship of Barkan) aimed to develop aesthetic education, stressed its intention to provide "opportunities to build skills and knowledge necessary for significant aesthetic encounters". "Aesthetic experience should be valued for itself." "Aesthetic education should be concerned with the individual, the arts, and the environment." [33]

One of the most comprehensive approaches to aesthetic education to emerge in the last decade or so has been the 'Silver Burdett Programme', recently updated in a Centennial edition,[34]- a balanced music course which encourages children to recognise that music is a member of a wider domain.

Whilst ostensibly an excellent graded music programme, in each volume aesthetic qualities or processes that exist in several arts are explored systematically and sometimes interactively. The aim is to show how such qualities and processes operate distinctively in each art. Thus it is the differences between the arts which are explored rather than the ways in which they are apparently similar. Silver Burdett aims to develop children's abilities to perceive keenly and respond deeply, each in their own way, through active

participation.

Integrated lessons involving several arts simultaneously are arranged at strategic points in each book, each module focussing upon a concept which has parallels across the arts - for example, "pattern". Once again, some might feel that this approach is biased towards 'common elements' rather than interactive arts work.

2.(vi) INTEGRATION AS INTERACTION.

Having examined some of the looser connotations of what many consider integration to be, the concept will now be explored at a different and deeper level. Most of the approaches reviewed so far have involved little reciprocation. In the performing arts true integration can be said to take place when a 'theme' or idea is explored in music, movement, dance, and drama separately and in combination as a 'fused' artistic statement - often as a form of 'theatre', so that each contributing medium (sound, movement, word, action) exhibits the same quality of experience, reciprocates interactively, triggers off new ideas, or stimulates the potential of it's fellows. The experience is felt as a totality, and we can say with some justification that the 'sum' (experience) is greater than the individual parts.

In discussing integration, Swanwick cites a powerful example of this natural kind of integration, quoting from a sequence in Ingmar Bergman's film "Wild Strawberries". "The central character's elation is mirrored visually and aurally,

revealing his feeling experience in a way acting might never achieve. The various elements interact, one mode stimulates another so that there is a wealth of imagery brought to bear which is both powerful and truly integrated." [35]

Langer also makes a similar point about the potential of film to fuse several expressive elements simultaneously. She says: [36]

> "Film enthralls and commingles all the senses, not only by visual means (though these are paramount), but by words (which punctuate the vision), and music (that supports the unity of the shifting world). Film is a 'new poetic mode', able to assimilate the most diverse materials and turn them into elements of it's own."

As regards inter-arts education, it is important to remember that interactive integration should encompass compositional performance and auditory experience, normally involving a team of teachers, (though this is not absolutely essential). Fundamentally the ultimate aim is the development of responsiveness to art processes and art products, and thus the education of feelings. Swanwick summarises it neatly:

> "Aesthetic experience is the first principle of (arts) education; a sense of student (and teacher) achievement is the second."

By "achievement" he means "the positive pleasure we experience when we understand something, when we master some skill, or find real enjoyment in an activity." [37]

The notion of interaction will be explored further in following chapters, in relation to various 'compound' or 'composite' arts, prior to a consideration of the process of fusion.

It is worth pointing out that the kind of integration being advocated is fundamental in primitive societies, a natural feature of the culture. Nettl talks of the ways, for example, songs, dances, and instrumental accompaniments, play an integral part in rites and ceremonies.[38] Close liaisons between the arts and religion are a vital feature in these primitive cultures. Social dancing frequently involves singing and instrumental music, the instruments used often being associated with various kinds of sexual symbolism. All members of the tribe participate and there is little specialisation in any art medium. Normally there is no differentiation between composers and performers, and the music is never notated.

Similarly in Greek culture the arts were integrated naturally and were seen as a way of training both the mind and character, through sound, movement, speech and form. There was no separation of different performance art forms - music for example was not separated from gymnastics or poetry.

Priestley reminds us that, in Greek theatre, music played a prominent role. Choral hymns and dances were a vital part of the overall conception of the seasonal fertility rites, revels, masquerades and worship.[39] Greek theatre was a completely communal art, performed at great public festivals, religious celebrations and rites. Music and dancing were totally integrated within the whole context. The chorus spoke with the voice of the community.

It has already been mentioned that real integration between the arts is sometimes most perfectly realised in Music-theatre. Paynter argues the case convincingly:[40]

> "Music-theatre is the total integration of all those elements of human expression which we call art. Music-theatre is an art form in itself... possibly the oldest 'art-form' of all, and it's revival today has particular significance when it is seen side-by-side with those developments in modern education that aim to release the creative artistic potential in all the children we teach - not merely the 'artistic' or 'musical' ones."
>
> "Music, word, and action integrate to say something to us through our feelings. It is the coming together of the different elements that creates the powerful emotional effect. Music-theatre today is an attempt to recapture the 'totality' of this kind of artistic experience, and it's revival has arisen partly out of the need to bring the performing arts again into the orbit of everyday experience."

Some educators may have reservations that the kind of amalgams of the arts Paynter advocates should only be creative, or concentrate on self-expressive activities. However there are those who would argue that educational Music-theatre is one very positive way of integrating the arts particularly when the work involved is not only designed for performance, but also as a stimulus for extended interdisciplinary projects. (See for example the author's publications: "The Elements", "The Firemaid", O.U.P.)

In these works each child has the opportunity to gain experience across many disciplines. Such ventures involve co-operation between classes and teachers, who use their various strengths and interests to advantage. Simper emphasises the value of this kind of interdisciplinary co-operation in educating the whole person, and reports on

six projects he undertook with young people in Australia.[41] Several projects of a similar nature are reported in NAEA and SCDC bulletins, two examples of which are Jill Parvin's "Woman Warrior"[42] and Dennis Carter's "Odyssey".[43]

In the light of the comments concerning Music-theatre it is not without significance that Karpati, at the UNESCO Symposium referred to earlier, related the idea of combining the arts to the aesthetic principles underlying the notion of Gesamtkunstwerk.[44]

3. PROBLEMS AND INHIBITING FACTORS.

Many teachers and headteachers continue to feel reluctant in tackling integrated work, and the position has changed little in the past two decades despite positive moves to improve the situation. It would seem that until some overall policy is agreed, particularly as regards teacher training and expertise, integration of the arts will continue somewhat spasmodically.

Taylor alerts us to Pring's arguments about the way "integration carries with it value-laden connotations, and is used in an approving sense to imply 'unity' versus 'diversity'." Unity is seen as 'good', diversity as 'bad'. She considers there is "much philosophical confusion concerning integration, causing problems in aims and a lack of direction in curriculum planning."[45]

Pring has examined several philosophical bases for integrating the curriculum, and is concerned that integration may simply be a grandiose way of talking about inter-

disciplinary enquiry which entails no necessary synthesis.[46]

Warwick notes that many teachers feel that children may be deprived without specialist subject training, particularly in skill development.[47] Some teachers have received only a narrow training, and resist liaisons with other areas due to lack of confidence; others often argue that they have little enough time for subject specialism, and that integrated work would exacerbate matters. Some headteachers counteract this by creating 'faculties' to allow for inter-arts work, believing that such co-operation affects the well- being and quality of the educational enterprise.

As regards music and the arts, the Schools Council (1972) listed four factors inhibiting integration which are still applicable in the late 1980's:[48]

a) the isolation of the music specialist,

b) the lack of interchange and discussion between staff,

c) the mobility of staff,

d) the restricted outlook of many music specialists.

Another inhibiting factor is that many headteachers are reluctant to disturb the timetable and general organisation, since integrated methods place great demands on accomodation and equipment.

Taylor questions integration on the grounds that, "because life is integrated and technological innovation bombards us daily, teachers need to separate out, to clarify and deepen understanding of the individual strands, not to encourage superficiality." She also maintains that "teachers are needed with expertise across several arts, something which our

specialist education tends to preclude." [49]

Reimer warns of the dangers of one art subsuming another in the guise of integration.[50] In music combined with poetry, for example, the result is music, a point some might challenge perhaps.

Taylor's point that each symbol system has unique capabilities for developing the mind and therefore should be taught independently, is crucial.[51] However, whilst it is possible to agree with this in part, it seems desirable to devise opportunities for pupils to probe deeply into individual symbol systems, yet at the same time develop facets of mind through integrated activities. What seems really important, as Allen articulates so positively, is that students should experience an integrated course alongside courses in traditional art disciplines, in order to compare working methods and to experience and discover the most appropriate ways of working.[52]

4. BENEFITS AND ADVANTAGES.

One of the most positive benefits of integrated approaches is the significant improvement in pupil's attitudes. Integration seems to have a marked socialising influence for the good, as several reports confirm, (for example, Schools Council 1972).[53] Discipline problems are minimised, and there is generally a marked improvement in attitude, working atmosphere and co-operation (staff with staff, staff with children, and children with children). Integrated projects, displays and performances, by involving

large numbers of children, do seem to engage parental support and participation in ways less apparent in more 'traditional' approaches. Children work with greater concentration, enthusiasm and enjoyment in areas in which previously they had found little to interest them.

It is important, however, "not to lose sight of the essence, the qualities of the art forms themselves, in considering the side benefits such as social integration", as Storr reminds us.[54]

David Allen suggests how integration might be developed.[55] First it might be located either in the experience of the individual student or in "socially situated projects". Second the arts may be considered appropriate to "develop ideas in a speculative and flexible manner (using models of contempory artist's theory and practice.") He sees integration not as the abandonment of conventional understanding, but it's development - partly as an alternative to the fragmentation of the curriculum, a point which Toffler endorses.[56]

A number of authors maintain that integrated methods help young people to come to terms with a fast changing world. Warwick suggests, for example,[57]

> "Integration arises from a desire to pursue broader topics of immediate interest laterally over a widely defined area rather than following a series of seemingly unconnected items in multifarious random directions. It seeks to give greater cohesion to the curriculum as a whole at a time when it has become dangerously divisive.....it strives to develop 'whole' personalities by restoring some of the 'wholeness' of knowledge."

The important concepts here are 'wholeness' and 'cohesion'.

Integration allows subjects to be re-arranged in ways which not only relate to pupils lives, but also develop awareness of essential links between areas of study.

Additionally, integration does bring subject specialists into closer contact with colleagues in other disciplines, to examine ways in which the curriculum might be improved:

> "Integrated studies along team-teaching lines is probably the most effective single method in operation today of involving teachers at classroom level in the whole process of curriculum analysis and development."

Swanwick however, thinks that team teaching is not always essential. Certain gifted teachers, he believes, teach in intuitive integrated ways:[58]

> "Indeed, a single teacher with imagination and the power to stimulate by suggestion or even silence may well have more effect than any pre-conceived and 'arbitrary' topic."

Dearden argues that integration, by definition, presupposes 'differentiation':[59]

> "Where nothing has first been differentiated nothing can be integrated. Identifiable elements are brought together and made into a unitary whole. But these should not just be placed side by side, as in a heap or pile - the separate identities must be seen and managed as complementary components in an overall policy. They need to be subordinated to some unifying principle or purpose."

Some areas of the curriculum need specific differentiated attention in order to be effective and progressive. In what Dearden terms "loose" integration, the elements are selected according to relevance to a topic, theme, or centre of interest. A "tighter" form of integration occurs when elements are drawn together to contribute to the solution of some problem. "It is not a case of either/or," he concludes,

"we need both differentiation and integration."

Differentiation does not necessarily mean strictly formal lessons and a rigid timetable. Classrooms can be arranged to allow teacher direction to be more flexible and varied, which, without eroding structure, balance and progression, encourages more child-centred, realistic, and more natural focal learning.

David Allen's suggestions for developing an integrated course of some kind within each academic year in order that young people should develop a less fragmented view of understanding, seems eminently sensible, especially if such a course is constructed to complement and support work being developed in specific subjects.[60]

Three British lecturers who attended the UNESCO Symposium (1984), referred to earlier, made some very pertinent observations.[61]

Dr. Rachel Mason (Leicester Polytechnic) thought it vital to provide interarts experience during teacher training.

Dr. Adams (Royal College of Art) pointed out, "For some of the time the arts may merely co-exist as friendly and supportive 'neighbours', and integrated areas should only occur when appropriate, in particular, in the solution of problems each cannot tackle alone."

Alan Simpson (Manchester Polytechnic) argued that "literature and the visual arts share qualitative similarities, act as sources of inspiration for each other, and are inextricably combined in the work of some artists (for example, William

Blake)." He made the valid point that integrating the arts would not dissolve one art form into another - on the contrary, "the special features of each would be highlighted in comparative analysis." Furthermore he believes that integrated study is valuable for it's strong tendency to place the arts within their cultural context, a point, we feel, of profound significance.

David Allen recommends the development of an integrated theory of arts teaching which "reflects a flexible idea of art, rather than the claims of specific media."[62] He argues for extending the vocabulary and concerns of art by "drawing upon recent developments in art practice, for example, developments in community arts, performance art, and post-modernist theories, many of which incorporate technological advances." His concluding remarks are apposite:

> "The need is for a flexible framework for practical and critical activities reflecting the range of work across the arts and popular culture. This may involve work in one discipline, interdisciplinary or collaborative projects, multi-media work examining a particular idea or ideas. Such activities need not involve more than one teacher. On the other hand it is possible that an integrated arts experience could offer not only the opportunity of exploring the widest range of materials and media but also a method of working,and a view of understanding not available in any other area of the curriculum or in conventional arts education."

5. SUMMARY.

It has been suggested throughout this chapter, that ideally integration should involve interaction between the media of expression, and various reasons for this viewpoint

were outlined. Several approaches to integration were surveyed through a review of the relevant literature, and considerable variability of interpretation and practice noted. The NAEA Initiative (March 1987) saw the variety of approaches as a strength - an aspect which reflects the 'true state of play' nationally.[63] Whilst many might applaud this multiplicity of approaches, some concern was expressed throughout this chapter that sound criteria should be devised to ensure that the activities generated, within the different approaches, were sound philosophically and organisationally, thus avoiding possible laissez-faire attitudes to integration.

Clear distinctions were made between 'interdisciplinary', 'combined' and 'integrated' approaches, as well as the differences between integrating areas of the curriculum and integrating the whole curriculum.

It was suggested that the 'traditional' approaches should work side by side with 'integrated' approaches. Differentiation and integration were felt to be of equal importance. The value of integrated study to place the arts within their cultural context was felt to be particularly significant.

A number of hazards or inhibitors to integrated work were presented as well as some advantages, not least of which were the social benefits.

It was argued that arts integration is frequently most perfectly realised in Music-theatre.

Several research projects (both national and

international) were included where relevant.

6. CONCLUSION.

What seems to emerge from the foregoing investigation into concepts of integration is that, historically and psychologically, there appear to be some enduring relationships between the arts - a desire to integrate which has been, and is, a very pervasive force in man's artistic endeavour.

Related arts activities seem to be something important for human beings, representing a powerful urge to come to terms with these relationships. The work of ethno-musicologists draws attention to this natural urge to integrate, and the vibrant culture of so-called primitive societies (and some Eastern cultures), exemplifies the integral and holistic importance of integrated expressions of feelings within 'primitive man's' daily existence.

The term 'integration' was, however, not deemed entirely satisfactory to describe what we believe the essentially interactive nature of inter-arts education should be, and we preferred terms such as interaction, symbiosis, interdisciplinary and interplay.

The many different instances of the ways man has attempted to fuse the arts in such forms as opera, ballet, drama, song and leider, and more recently hybrid forms of theatre and motion pictures, bears witness to how strong the desire to merge different media into a unified aesthetic framework has been in Western society.

The history of the arts has always involved some tendencies towards specialisation and some towards producing diversified 'compound' products, although the twentieth century has seen a great upsurge in the desire to produce integrated artefacts. We can but speculate that this significant trend represents a change of thinking on behalf of both artists and audience.

Consider for example the tremendous popularity of the motion picture and the musical, or the alliance of visual image (video) with popular music, or the wide spread interest in ice skating, synchronised swimming and gymnastics. There does seem to be a fascination by the population at large for activities which stimulate several sensory modalities simultaneously. Perhaps, as has already been suggested, the pervasiveness of the media of communication (especially television and the motion picture), which involve multisensory perception, is a major factor in promoting an appetite for combined rather than single art forms for both enjoyment and understanding, even though multisensory perception is frequently employed in responding to single art forms.

What does seem apparent, as Munro suggests, is that modern man appears to have developed :[64]

> "a broader scope in seeing how the different arts are actually interrelated in a living culture. This has meant that many works of art which previously seemed highly specialised and independent are now appearing in their true light as integral parts of a larger cultural complex."

The value of Music-theatre projects in schools, for

instance, is partly due to the fact that they do require a merging of different arts, and often the close co-operation between classes and specialist teachers. Some subordination is made by each to the whole joint effort and real co-operation between the arts is effected.

In many forms of integrated activity, music seems to feature strongly and appears to be an art which is capable of combining on many levels and in many situations.

Having considered many facets of the term 'integration' we are now in a position to explore those performance arts which normally contribute to integrated activities, both separately and compositely, in greater depth, in an attempt to move closer towards the whole notion of fusion between music and other performing arts.

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CHAPTER TWO.

STRUCTURAL AND EXPRESSIVE CONCEPTS IN THE PERFORMING ARTS: SIMILARITIES AND DIFFERENCES.

INTRODUCTION

In this chapter the four performing arts, music, dance, poetry and drama are examined in detail in an attempt to identify some integrating factors. As an introduction to this discussion, three dimensions are proposed which, we argue, are fundamental to each of the arts, and provide a framework for examination of the separate arts. The structural and expressive qualities of each art are elaborated and a synthesis drawn up which shows:

a) relationships between the arts within the three dimensions;

b) interactions between the structural and expressive qualities of each art;

c) similarities between the expressive structuring of components.

The chapter concludes with a consideration of movement as a unifying factor between the performing arts.

THE 'TEMPORAL', 'SPATIAL',AND 'VITALISING' DIMENSIONS.

Virtually all the literature about the different performing arts emphasises the importance of time and space. Dewey, in discussing the common substance of the arts, notes how space and time - or rather space-time - are found in the matter of every art product.[1] He illustrates the point with reference to plastic and literary arts, especially music,

painting and poetry. Similarly, Munro suggests that one way a work of art may be organised is in certain dimensions of space and time, and he categorises different arts in terms of whether they are two, three, or four dimensional.[2] Langer, in a complex chapter about artistic creation, refers to what she terms 'virtual space' and 'virtual time'.[3]

In considering the common substance shared by all works of art, Dewey notes how movement in space and time, in direct experience, is "alteration in the quality of objects, and space, as experienced, is an aspect of this qualitative change":[4]

> "Up and down, back and front, to and fro, this side and that - or right and left - here and there, feel differently. They are not static points in something itself static, but are objects in movement, qualitative changes of value."

Moreover, time and movement in space is constituted not only by directional tendencies, (for example, up/down), but by "mutual approaches and retreatings,":

> "Near and far, close and distant, are qualities of pregnant, often tragic import.....they are experienced, not just stated by measurement in science. They signify loosening and tightening, expanding and contracting, separating and compacting, rising and falling."

They can only be described in science because they are reduced to relations that differ only mathematically, whereas in art they are expressed. Science is concerned with the conditions of actual experience and not with experience in its own right.

As Dewey says:

> "without the arts, the experience of volumes, masses, figures, distances and directions of qualitative change would have remained rudimentary, something dimly apprehended and hardly capable of articulate communication."

Plastic arts emphasise the spatial aspects of change, whilst music and literary arts stress the temporal, although the difference is "only one of emphasis within a common substance. Spaciousness, spaciality, spacing, transition and endurance qualify one another in a single effect." We need a "space of time" in which to accomplish anything significant. "Works of art express space as opportunity for movement and action. Space and time reciprocally affect and qualify one another in experience." Understanding a work of art depends on distinguishing not only the individual movement elements in space and time but also upon the consistency and relationship of these elements to the movement of the whole.

"VITALISING" DIMENSION. Besides those aspects normally classified within the temporal and spatial dimensions in the various performing arts, we wish to argue that there are other agencies of equal importance which give 'colour', resonance, dynamics, sonority, nuance, and so on, to the elements within the temporal and spatial dimensions. In short agencies which qualify, enrich, enhance, and energise these elements or, as Ferguson puts it:[5]

> "illuminate the syntax and enrich the rhetorical contrasts,"

that is, endow them with colour, dynamic intensity and subtle shadings.

The literature of dance, drama and poetry, besides music,

reveals the importance of these agencies in conjunction with elements contained in the Spatial and Temporal dimensions, and we consider these warrant separate categorisation within a "Vitalising Dimension", a term adapted from ideas explored by Reid in his discussion of meaning in the arts.[6] The term 'Vitalising' seems appropriate since it conveys the sense of elements in the Temporal and Spatial dimensions being 'endowed with life', given vitality, energy, actuation, and invigoration, through various qualities of tone colour/ timbre, dynamics, and nuances.

These ideas are also supported by many writers about music. Cooke talks of musical works built out of tensions set up in three dimensions coloured by "characterising" elements such as tone-colour.[7] Ferguson argues that pitch and rhythm are the "bony structure" of music, but timbre and intensity are equally important.[8] Timbre, says Copland, is analagous to colour in painting.[9]

Seashore refers to timbre as a "qualitative" aspect of music, often modified considerably by pitch, intensity, and time in 'sonance'.[10] Intensity (the dynamic aspect), he considers, plays a major role, modifying the temporal and qualitative aspects.

Within this dimension, then, are dynamics (or volume - sometimes loosely called amplitude); nuance, (attack, release, staccato, legato); timbre and tone quality. All these factors apply across the arts except for the last in Dance, and each is discussed below.

Tone Quality / Timbre. Seashore talks of tone quality

as having timbre (simultaneous presence or fusion of the fundamental and its overtones at a given moment).

Nuance / Attack / Release. Nuance refers to the ways sounds and words are attacked or released which have similarities with movements in dance and drama, for example, 'sudden' or 'sustained', 'firm' or 'fine' touch.

Dynamic Level / Amplitude / Volume. Dynamic intensity depends on frequency, duration, constitution, and intensity of the physical stimulus. Volume is not just 'loudness' but embraces sonance, quantitative, qualitative, spatial, temporal, and subjective factors. For instance, volume varies timbre, duration modifies volume, several simultaneous sounds tend to increase total intensity.

All three Dimensions (Temporal, Spatial and Vitalising), are, of course highly interactive, though, for the purposes of clarity in the present context, will mainly be discussed separately.

1. MUSIC.

Prior to a consideration of the structural and expressive qualities of music the following introductory paragraphs outline some of the main aspects of musical understanding.

The basic materials of music are sound and silence, mediated by various vocal, instrumental, natural and artificial (for example, electronic) means, in various combinations. Sounds have basic characteristics; frequency, duration, intensity and timbre. Most musical sounds have pitch and certain dependent qualities such as lightness, dullness, volume, thickness and heaviness. Beardsley has pointed out that a musical composition comprises many discreet elements/events which are constantly changing either simultaneously or successively, for example, loud to soft, low to high, sweet to harsh.[11]

Langer makes a useful distinction between musical materials and elements.[12] "Sonorous moving forms" are the elements of music, whereas the materials are sounds of a certain pitch, loudness, overtone mixture and metronomic length.

Structurally we should note:

i) the way musical elements are developed, explored, and structured to make a unified statement;

ii) the specific forms which have evolved (for example binary, rondo, variation).

The first is concerned with the process of forming, and the

second with specific large-scale wholes, or products.

According to Dewey, music, "in its evident temporal emphasis illustrates perhaps better than any other art the sense in which form is the moving integration of an experience."[13] Despite this temporal emphasis, however, as William James has shown, sounds are spatially voluminous.

Seashore refers to rhythm, tempo and time within temporal activity.[14] "Music", he says, "is a form of serial action." Langer writes about the "appearance of movement":[15]

> "Music flows; a melody moves; a succession of tones is heard as a progression. Tones move by steps, jumps or slides. Harmonies arise, shift, and move to resolution."

The apparent movement in music, she says, presents an "auditory apparition of time - felt time". Further, she considers that what she calls this 'subjective' time seems to have density and volume as well as length and force and rate of passage.

Beardsley refers to Edmund Gurney's valuable book "The Power of Sound", in which he writes of the essential quality of music - "auditory movement". This movement, or quasi-movement, Beardsley believes, is concerned with the way sound complexes seem to have a "vector quality".[16]

Seashore refers to spatial factors of music specifically in terms of volume (size) and 'extensity' of sounds. A low tone, for example, is more massive than a high tone, it comes from a larger space.[17]

Beardsley[18] reminds us of Meyer's important thesis that

sounds arouse our expectations or anticipation of further developments and make us care about those developments sufficiently so that we can be surprised, pleased or disappointed by the later sounds.[19]

The concept of style is important in all art genres. In music, in order for sounds to have the capacity to arouse expectations that certain things are likely to happen, and in order for musical tendencies to be manipulated in expressive ways by deviations, delays, resolutions, uncertainties, a context must exist which provides us with a sphere of musical probabilities. When musical elements are used in characteristic ways, with a recognisable degree of predictability, so that some unity of expectation is possible on the part of the perceiver, a style is in operation which provides a framework for musical sharing to be built upon. Stylistic concepts involve such factors as understanding historical and regional perspectives, individual composer's traits, and the relationship between particular musical styles (for example, baroque, classical, impressionist, serial). Recognising and identifying the character of a piece is partly dependent upon recognition of subject matter and its treatment, style, genre, context and socio-cultural background.

Ascribing qualities to a piece of music is achieved through describing appearances, atmospheres, effects, impressions, arising from the character of the work. Understanding the meaning and significance of a piece of

music is achieved through appraisal of its individual character and qualities in relation to its purpose or function. Character, qualities, and meaning may be recognised by reference to parts, phrases and sections of the whole.

Appraising the aesthetic shaping involves assessing the choice of components, relations between components, (and thus, the interaction of the three major dimensions), and the ways these are manipulated according to expressive means which bring the elements to life. According to Reimer,[20] these means include:

tension,	relaxation,	uncertainty,	deviation,
repetition,	contrast,	development,	direction,
imitation,	dimension,	regularity,	dynamics,
shape,	speed,	density,	connotation,
allusion,	balance,	weight.	

Recognition of reiteration and diversity is fundamental to what might be called the 'micro' structures (motifs, phrases) and the 'macro' structures (the larger phrases, sentences, sections), and the appraisal of unity, balance and coherance of the complete statement, which is conditioned by various 'constraints' - style, genre, context, socio-cultural background, and choice of subject matter.

In appraising the expressive quality of a work several factors need to be distingished:

i) Primary illusions/analogies of activity, size, weight and flow - the gestural and surface qualities and character of musical events.

ii) Affective character/mood, (for example, happy, sad, agressive, tranquil, majestic, mysterious)

iii) What may be termed "secondary expressive qualities",

for example, degrees of consonance, 'colour' (vivid/ pale), excitement, complexity and the like.

Apropos this, Copland reminds us that we listen on three interactive planes:[21]

i) the sensuous,(we respond to the sheer pleasure of sounds themselves),

ii) the purely musical (or structural) plane - where we attend to the ways sounds are manipulated,

iii) the expressive plane - the way elements appear to have significant meaning - subtle shades of mood (serenity, exuberance, regret, triumph, fury, delight).

This highlights an important point; both objective and subjective appraisals are paramount to real active responses - the cognitive and the affective interact.

Continuing this theme, Reid's view that "an art work should be approached for embodied meaning rather than designative meaning" is paricularly valid.[22] "Meaning is located in the presentation of human feelingfulness in symbolic forms." Ferguson sums it up as follows:[23]

> "Music is not a portrayal of chemically compounded emotions. It is a metaphor of experience".

In music, we need to distinguish between two kinds of emotion, a point Swanwick makes clear:[24]

i) "emotions which can be identified in the interaction of the gestural components: weight, stiffness, size, activity, manner of movement, evident in the interaction of rhythm, melody, harmony, texture, tone colour, in a piece of music; and

ii) emotions we experience which result from engaging with music, the feelings of satisfaction, pleasure, enjoyment which arise from an encounter with an aesthetic object."

The overall evaluation of a piece of music should take account of:

a) the various qualities and processes (which have been discussed) to determine its overall value and worth,
b) whether it is successful and convincing,
c) how imaginative or inventive the composer has been,
d) how significant its structural and expressive qualities are thought to be,
e) how appropriate and effective the choice and structuring of components is in relation to the affective 'focus'/ mood/atmosphere/subject-matter, style and genre in creating a statement of character, quality and meaning.

Judgements and appraisals relate to the merit and worth of the individual work. They may also be comparitive - that is, relate to other pieces which have similar characteristics.

Scruton states that musical understanding involves the sense of rational development.[25] Phrases and notes are felt to connect with each other in various ways. He argues that musical understanding involves certain capacities for experience that are in a sense "sui generis". Bernstein remarks in "The Joy of Music" that people enjoy listening to organised sound, and that this enjoyment can range from

animal excitement to spiritual exaltation.[26]

Plato and Socrates recognised the beautiful and utterly satisfying blend of mathematics and 'magic' that music is - a combination of scientific and spiritual qualities. Jacobs describes music as the "art of combining sounds with a view to beauty of form and expression of emotion".[27]But perhaps the most significant thing about music is, as Swanwick states, its capacity for "developing understanding, insightfulness, qualities of mind." [28]

The components, structure and expression of music are now discussed in detail.

1. TEMPORAL DIMENSION.

TEMPO

In considering the nature and perception of time, Seashore notes how tempi in music vary considerably and affect the velocity, flow, rate of movement, impetus, propulsion and drive, and also how they can fluctuate through acceleration/deceleration and rubato.[29]

RHYTHM

Sach's refers to "regular intermittence" as being a basic feature of rhythm in both music and dance.[30]

Rhythm incorporates several factors:-

i) pulse - the underlying beat of the music, normally either regular or irregular,

ii) accent - which may be strong or weak, that is, emphatic or flaccid.

iii) meter - fundamentally the way the pulse is organised into duple or triple groupings,

iv) durations - alternations of different length values.

Additional factors include simple/compound time, and divisive or additive groupings within different time signatures. More complex aspects of rhythm include anacrusis, syncopation, changing time signatures, cross accentuation.

These factors interact in the formation of rhythmic 'cells', motifs, patterns, which are normally combined with notes of differing pitch to produce melodic 'cells'.

There is, as Seashore says, an instinctive tendency to group impressions, on hearing, into rhythmic measures, and also a capacity for doing this with precision in time and stress.[31] His illuminating inventory of the sources of pleasure in rhythm is particularly fascinating.

2. SPATIAL DIMENSION.

TONALITY

Melodic 'cells' and phrases are usually cast in a specific key structure or tonality, and involve various diatonic or chromatic interval configurations (steps, jumps, and so on.)

MELODY

Beardsley's analysis of the melodic aspects of music shows how melodies may be formed from cells and patterns upon triadic, scalic or modal systems, and may be shaped in a specific tessitura (register) - high/middle/low, in a particular contour (or line) - upward/downward, within a

wide or narrow range.[32] The direction of a melody is the course it pursues, and its line or contour the shape it traces (for example, ascending or descending; flowing or angular). Direction and line have considerable effect on the overall flow of a piece of music.

A melody often modulates from one key centre to another, and is structured into phrases and sentences punctuated by cadences (brief resting points to allow the music to breathe.)

TEXTURE

Copland illuminates this aspect with great clarity; music, he says, comprises three textures, (Monophonic, Homophonic and Polyphonic).[33] Monophonic texture is simply a single strand of melody. In Homophonic texture, harmonies/ chords accompanying a melody may be diatonic or chromatic, and the harmonic rhythm (rate of progression) rapid, moderate or slow. The chords are often arranged in specific figurations (for example, arpeggios, alberti bass). Harmony relates closely to the tonality of the melodic line and is instrumental in strengthening cadences and modulations. Polyphonic texture involves the simultaneous combination of several melodic lines to produce counterpoint. Ostinati, drones, pedals, can also be used to create texture.

3. VITALISING DIMENSION.

(For an explanation, see introduction to this chapter.)

TIMBRE

Timbre or tone colour refers to the different qualities or

'colours' which distinguish various instruments and voices.

DYNAMICS

Dynamic levels range from very loud to very soft and include increases and decreases in intensity (that is crescendo, diminuendo)

NUANCE

This refers to degrees of emphasis or attack applied to sounds which vary from detached - smooth, accentuated - unaccentuated.

STRUCTURE AND EXPRESSION.

Structural qualities in music.

Understanding the structure of a piece of music, as we have already indicated, involves discrimination of the various relationships between the components (the complexes of musical structures), and the recognition of repetition and contrasts, that is, the ways that melodies, tonalities, textures, dynamic levels, timbres, tessitura, tempi, pulse and meter, and so on, change, not just from moment to moment, but also through time. The structural organisation of a musical work, its formal properties, affects the expressive character of the music in terms of velocity, activity, flow, tension, density, size, weight, intensity, complexity, spatiality, colour and so on.

We need to consider not only how the changes are effected (that is, which components or relationships between components are altered) but also what effect these changes have - for example, does the music become more, or less

agitated, calmer, warmer, less or more intense? What are the effects of sudden or gradual change, frequent or rare changes, and why are changes necessary?

It is the understanding of the interaction between components, the contrasts and repetitions between parts, which leads to an understanding of the linear shape or development of a work as a whole - the ways it builds towards high points or climaxes, which in turn enables us to determine the overall balance, unity and coherence of the total statement.

In discussing the structural qualities of a piece, we are concerned with the ways, for example, rhythmic and melodic patterns/motifs are formulated to make phrases, sentences and sections; and also the ways some patterns are repeated, modified, transposed, or treated sequentially.

Changes may be effected through altering the tempo, meter, beat, pulse, accentuation, to provide contrasts and variety of auditory movement. Contrasts may be effected through changing the tessitura of a melody, for example, by placing it in different pitch ranges which may affect the spatial quality of the music.

One of the main contrasts is that of texture and size. Most music contains considerable change and variety between for example, thick and thin, full orchestra and small orchestra, homophonic and polyphonic, which affects the density, size , weight and complexity of the music. Another element of contrast is the change between dynamic levels - loud contrasted with soft, increasing loudness or softness,

which have considerable bearing on the intensity and tension of the musical flow and dynamic structure.

Contrasts of timbre are also of major significance, be they subtle changes of combinations of individual instruments or voices, or changes between different groups/kinds of instruments, all of which affect the qualities of richness and sonority of the music.

Tonality contrasts also feature prominently in most music; for example, changes from major to minor, changes from key centred to non-key centred; modulations / shifts / transpositions to unexpected new key centres which may be sudden or gradual.

But possibly the most dramatic contrasts in music are those involving changes of tempo, rhythm and meter, and their fundamental effect on auditory movement, velocity, activity and flow of the music.

Expressive qualities in music.

By 'expressive' character we mean the mood, atmosphere, affective (feeling) or emotional quality of the music. 'Expressive' when applied to a medium of expression refers to how telling, vivid, graphic and evocative it is.

Expressive character, as Swanwick suggests, has to do with imitation:[34]

> "The more representational an art's activity is, the more it refers to events in life. Art can be highly representational or in a more abstract way seek to render impression, a feeling, a quality of experience..... Imitation is not always mere copying, but includes sympathy, empathy, identification with, concern for, seeing ourselves as, something or someone else. It is an activity by which we enlarge our repertoire of action and thought. No meaningful art lacks reference by

imitation to things outside itself."

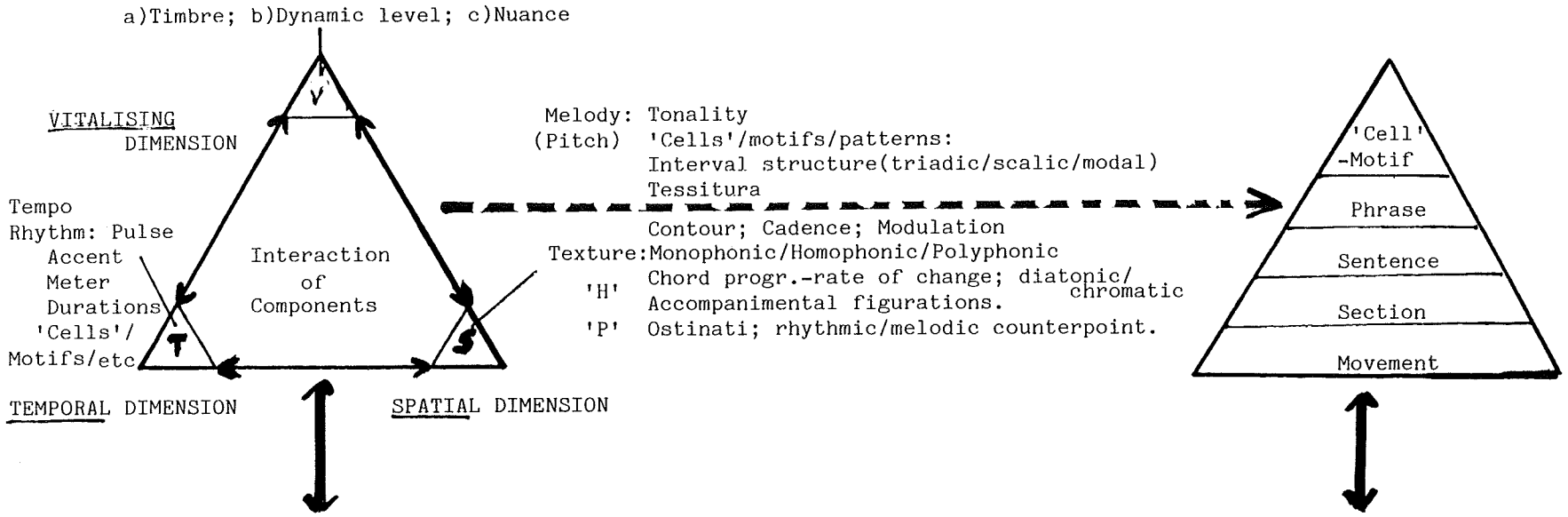
Expressive character is determined by such things as pitch register, phrase shapes, intervals of pitch, tempi, accentuation, density of texture and so on.

Though structure and expression have been discussed independently ultimately we are not normally conscious of the two as separate entities. Swanwick and Taylor make the point neatly:[35]

> "Expressive character and structure are two sides of a single coin."

Fig. 1 on Page 64 attempts to bring together all the aspects concerning music discussed so far, and forms the basis for discussion of parallels between music and other performing arts.

FIG. 1.



Mood/Atmosphere: eg Happy - Sad;
Agressive - tranquil;
Misterious - majestic;

Gestural qualities; active - passive
large - small
heavy - light
angular - flowing
tense - relaxed
dense - sparse
complex - simple
vivid - pale

STYLE
GENRE
CONTEXT
SUBJECT MATTER
TREATMENT of Subject Matter

Expressive structuring: Choice of components/
Relations between components
Repetition - contrast (within phrases,sentences,
sections etc.)
Balance
Coherence
Unity
Qualities: sensitivity
(eg) craftsmanship
spontaneity
imagination
dexterity etc.

OVERALL EVALUATION: Effectiveness/Appropriateness of components/structuring in rel. to style, genre, subject matter.
"Valuable"; "worthy"; "Successful"; "Convincing"; "Significant" etc.
Merit/worth of work in comparison with works of similar genre, style, etc, and in the overall context and development of Music.

2. DANCE.

INTRODUCTION

Sachs remarks in his comprehensive history of Dance that, at the dawn of civilization dance had already reached a degree of perfection that no other art or science could match.[36]

The literature about dance during the last two or three decades ranges from aesthetic, philosophical and analytical writings on the art of dance to books on modern educational dance. As regards the former, H'Doubler, for instance, considers technigue and expression, form, content and structure of dance.[37] Humphrey begins with an excellent introduction to choreography, followed by a detailed and lucid discussion of the craft of dance, with particular emphasis on design.[38] She maintains that the four elements of dance movement are design, dynamics, rhythm and motivation. Horst and Russell have a useful section on the elements of dance, space design, rhythm, and texture.[39]

Sakharoff considered dance and music as closely related as poetry and prose,[40] and Noverre observed that dance is a plastic art, a spectacle of shifting pictures, animated design. The Gulbenkian Report - Dance Education and training (1980), underlines the importance of dance as part of the history of human movement, culture, and communication. The report argues that dance should figure more prominently in

the curriculum, and provides some suggestions to bring this about. It also considers the importance of developing relationships between music and dance and other related arts. Dance uses more readily than any other single art, perhaps, the stimulus and partnership of other fields of creative work.

As regards modern educational dance, Laban[41] and Russell[42] emphasise the 'qualitative' aspects of movement. Laban identifies four motion factors - time, weight, space and flow. All human actions consist of movement sequences in which a definite effort underlines each movement. Each action consists of a combination of effort elements. These effort elements are attitudes of the moving person towards the motion factors outlined above. Time and flow are closely related in dance, as are space and flow.

Body movements focus on bending, stretching and twisting of various joints, often involving locomotion and elevation. Spatial aspects involve several factors, personal space, the different levels where movements take place, and the differing shapes of which the body is capable. Relationship aspects deal with movements made as an individual, with a partner, or in a group.

With regard to the skills and concepts of dance, Adshead, Briginshaw, Hodgens, and Huxley have devised a chart.[43] The materials or components in stage one include:

a) units of movement - (skips, jumps, turns, lifts, falls,

locomotion, balances and positions.)

b) spatial elements - (shape, size, pattern/line, direction, location in space.)

c) dynamic elements - (tension/force, strength/lightness, speed/tempo, duration, rhythm.)

Other factors include number of dancers, visual setting, aural elements and 'complexes' of the above components.

Movement without motivation is unthinkable, says Humphrey.[44] Gesture is a pattern of movement established by long usage, a sort of language of communication. H'Doubler reminds us that in moulding the visual design certain movement factors, (for example line, speed, force, rhythm,) are expressive of a "way of feeling".[45] They have their "emotive concomitants". The art of movement is concerned with the ways the body may be used expressively as a means of communication.

Strong, forceful movements are often referred to as 'firm touch' movements, involving strong muscular tension, whereas the opposite movements, characterised by light tension, buoyancy, weightlessness, are known as 'fine touch' movements. Movement flow may be 'bound' or 'free'. Bound flow movements are highly controlled, arising from a readiness to stop the action at any moment. Free flow movements arise from a readiness to continue moving and are less controlled. Direct movements in space take a straight path, cutting through space economically and are usually of a confined, undeviating nature, whereas flexible movements take a

roundabout path, frequently fluctuating in direction. Sudden movements are quick in speed and momentary, whereas sustained movements are slow and have a quality of endlessness.

Fine touch, sustained, flexible and free flow movements are said to display 'indulgent' characteristics, whilst firm, sudden, direct and bound flow movements display 'fighting' characteristics. The experience of opposing movement qualities and the transition from one extreme to another plays an important part in any dance scheme.

Various combinations of motion factors may be designed so that different moods and drives are achieved. Space and flow, for example, normally combine to produce a lyrical, remote mood. Time and weight produce a rhythmic mood. Space and weight produce a feeling of stability, whilst time and flow tend to create a sense of mobility. Space and time are often said to produce a lively 'awake' mood, whereas weight and flow combine to create a dreamlike mood. The balancing of action and relaxation is paramount not only from an expressive point of view but as a way of avoiding too rapid fatigue.

Besides every movement having an effort quality, movements take form in space. Dance involves an awareness of both the immediate space around the body and also the wider or 'general' space in which a dancer moves. Movements in space may be central, peripheral or transverse. The various shapes formed by the body may be arrow-like, converging; or

wall-like, square set and firm; or ball-like, curved, rounded, closed-up. The air patterns movements make, may take the form of a straight line, or may be curved, angular or twisted. The ways movements are related to points in space (the body centre, the floor, other parts of the body, partners) is a vital aspect of dance structure.

The exploration of the 'zones around the body, as Laban puts it, (above, below, in front, behind, to the side) is not just a question of clear placing but also crucial in building a vocabulary of bodily feelings in each of these areas.[46] Six points of orientation are possible (high, deep, right, left, backward, forward). Many writers consider that movements towards these points have their own particular expressive qualities. For example, reaching to a high point tends to create a feeling of aspiration; movement in the opposite direction has a feeling of stability and security, Movements across the body bring about a closing-in movement as though one were cutting oneself off from other people. Movements to the side brings about an awareness of others with an almost welcoming attitude. Movements backwards create a feeling of retreat, whereas movements forwards have a sense of advancing, reaching out.

The scale of movement may be grand or miniature and helps establish definite feelings. Heroic dance, for example, has a particular breadth and sweep of gesture. Other factors such as understanding the importance of stillness, balance and equilibrium, and the various pathways (straight, curved,

winding) all play an important role in dance.

The development of a spatial sense, then, has three stages:

i) the relating of movement to a reference point;

ii) the locating of movement in areas about the body;

iii) the varying of the movement scale.

1. TEMPORAL DIMENSION.

TEMPO

We have seen that tempo and time, as in music, are important factors in dance, emphasised by virtually all writers. According to Mckittrick, the impetus of dance is revealed by the degree of speed of movements, ranging from slow and sustained to swift.[47]

Time and space also feature together. Humphrey, for example, talks of movement events having a relationship to other objects in time and space.[48]

Units of movement (steps, jumps, lifts) clearly exist in time as do relations between movements (complexes) at a point in time and through time.

RHYTHM.

The perpendicular breaking up of the material into pulses, forward moving in time, is similar in music and dance. Rhythm, Humphrey considers, is the most persuasive and powerful element - the great organiser. Adshead, et al., talk of rhythm and duration within what they designate "dynamic" elements.[49] H'Doubler reminds us that dance is the rhythmic motor expression of feeling states, aesthetically

valued.[50] Meter is, of course, as much a part of dance as it is of music.

Cells, motifs and patterns of movement, as Humphrey observes, (consisting of punctuation of energy through tension and relaxation), aid perception.[51] As in music, the grouping of movement in dance into patterns, is fundamental to the on-going structural development, the basic units from which phrases, sections and sentences are built.

This design in time ranges from a simple transition of one movement to another, to the lengthier phrase shape, and finally to the overall structure.

2. SPATIAL DIMENSION

SHAPE, PATTERNING, LINE, DIRECTION, CONTOUR, SIZE.

Space was identified as one of the four motion factors. Humphrey contends that every movement has a design in space.[52] Adshead's [et al.] outline of spatial elements as shape, size, pattern/line, direction, location in space, is a comprehensive model and relates to the melodic and textural aspects of music.[53]

McKittrick's analysis is useful in clarifying contour and direction in dance.[54] He contends that space is revealed by the manner in which movements evolve in space, varying from indirect to direct, somewhat similar to melodic contour. In a similar vein Horst and Russell describe delineations in space as similar to the profile of a melodic line.[55]

The actual room or spatial area in which a dance takes place is of course quite distinct from the illusory space

created by the dance itself. The expressive impact of movement owes as much to spatial orientation as it does to dynamic character. The two facets interact.

One recurring feature of dance, linked to energy and dimension, is weight. This, according to McKittrick, is revealed by the degree of force shown in movements, which may be exerted all at once or grow gradually.[56] Feelings of strength or weakness depend on the degree of tension exerted.

Consistency and density in dance, (that inner muscular quality which is the physical essence of movement), and combining of the different elements or 'clusters' in various 'complexes', have parallels with the textural aspect of music.

3. VITALISING DIMENSION.

DYNAMICS.

Dynamics are the life blood of dancing adding variety and interest, involving many subtle gradations in tension. Humphrey refers to dynamics as "energy flow". She says that dynamics add variety and interest.[57] Sharp dynamics plus speed are stimulating, and smooth dynamics plus moderate or slow pace are soothing. Adshead, et al., consider tension/force, strength/lightness, to be the main dynamic factors.[58]

NUANCES.

As Laban suggested, firm and fine touch, bound or free, direct or flexible, sudden or sustained, movements to be the nuances of dance, and the contrasts and transitions from one to another play an important part in any dance scheme.[59]

STRUCTURE AND EXPRESSION.

Humphrey thinks design is dependent on time and space.[60] Design in time ranges from a simple transition of one movement to another, to the lengthier phrase shape, and finally to the overall structure, (a procedure similar in other performing arts.) According to Humphrey, dance design may be symmetrical or asymmetrical. The first suggests stability, the second conflict.

She makes a very pertinent point about the structural importance of the phrase, which again relates to performing arts, arguing that "this fundamental organisational device in dance, music, or language, is the length of a comfortable breath. We speak and sing, write music, poetry or drama in phrases." She suggests that this is something we have inherited from our most remote ancestors, and notes how the functions of the human body are 'phrased'. Punctuation of energy through tension and relaxation creates a pattern, and the human mind, she concludes, has a "proclivity for grouping experience into patterns."

McKittrick considers that repetition, sequence and climax exert a strong influence on design.[61] A dance is structured through the organisation of motifs, themes and climaxes. Contrast and variety are vital.

Adshead, et al., stress various relationships in the structuring of a dance.[62] They classify the types of relations that may exist within the "total web of relations":

a) Relations according to components.

b) Relation at a point in time.

c) Relations through time.

d) Relations between the moment and the linear development.

e) Major, minor and subsidiary relations.

Humphrey considers that, like music and other arts, dance structuring requires continuity, contrast and stability. Structuring a dance, she feels necessitates careful pacing to avoid exhaustion. Dance can be structured in musical form (for example A B A) or become a narrative drama, or be arranged in the form of a series of contrasting sections.[63]

H'Doubler reminds us that dance is the rhythmic motor expression of feeling states, artistically valued. It's movement symbols are consciously designed for the pleasure and satisfaction of re-experiencing. She provides a diagram to show dance structuring (see 'Form and Structure', p.149, Chapter 7).[64]

Horst and Russell note how modern techniques of music such as bitonality and atonality have influenced dance in it's free, asymmetric, striking, space-patterning.[65] Modern dance, as both Humphrey and Horst and Russell argue, has tried to avoid the static quality of symmetry in both gesture and posture.

The abandonment of the metric regularity of pulse has also led to a more oblique, asymmetrical style of dance, "giving greater freedom and variety, more fitting to contempory life, a way towards a new realism". As Marion Bauer has observed, "one of the earmarks of the restlessness of our age is shown in our rhythmic grouping."[66]

Nevertheless our feeling for symmetry is deep, and the bulk of modern music is still fashioned in symmetrical rhythms. However, too much departure from the norm is as monotonous as too much stress on symmetry.

Harmonic dissonance in music, say Horst and Russell, corresponds to "the inner, physical muscular consciousness which colours movement and gives it its particular quality. Modern dance has developed its own new speech based on tensions, realistic expressionism, and inner significance of contemporary life and thought." [67]

The impact of dance depends largely on the dynamics of movement resulting from the interaction of flow, weight, space and time. The qualities of flow (bound or free), touch (firm or fine), sustainment (sudden or sustained), flexibility (flexible or direct), give rise to feelings of restraint or freedom, tension or relaxation, heaviness or lightness, urgency or lethargy, expansiveness or restriction, accordingly, in a multiplicty of subtle gradations.

POETRY.

INTRODUCTION.

Poetry springs from deep human impulses and fulfills basic human needs. As Brooks and Warren state:[68]

> "Poetry is concerned with the massiveness, the multidimensional quality of experience. Poetry is a response to, and evaluation of, our experience of the objective. Its concerns are with the world as responded to sensorily, emotionally and intellectually."

Bronowski puts it like this:[69]

> "In literature we enter the contraries of the human predicament more fully."

Two general aspects of poetry need to be distinguished initially - the materials, and the process. The materials include the language and literary convention as well as ideas and the personal experiences of the poet. Turning to the process, a poet may start from a general idea or a theme, and seek episodes and images, a story, a situation, or a causal phrase, to embody his feelings.

Langer argues that a poet uses words not only to say things, but to say them in certain ways.[70] Ultimately our concern is with the sound and sense of the words, the images they convey, and the feelings they evoke. Meter and rhyme are products of their sound, imagery a by-product of their sense. The total result is much more than a literal statement - it is a statement that makes the stated fact appear 'in a special light'.

Poetry is generally regarded as a communication, not of facts, but of values. The values are given to the facts by "the way the poet says it." What a poet creates out of words is the 'appearance' of events, persons, emotional reactions, experiences, places, and so on, constituting what C.Day Lewis has called "the poetic image", or, as Langer terms it, a "semblance". What is created is not actual discourse but "a composed and shaped apparition of a new human experience":[71]

> "This apparition has as definite a structure as a musical composition, a sculpture, an architectural work or a painting. It is a constructed, expressive form by virtue of the tensions and resolutions, balances and asymmetries among the elements."

Poetry is, then, a use of words quite distinct from their usually recognised uses; it is the "paradigm of creative speech."

Dewey finds the difference between prose and poetry difficult to define exactly, but suggests that "the prosaic is an affair of description and narrative, of details accumulated and relations elaborated". Poetry condenses and abbreviates, "thus giving words an energy of expansion that is almost explosive". Next to music, he asserts, "poetry is the most hypnotic of the arts."[72]

Reid offers some valuable ideas concerning poetry. Much poetry and painting is 'representative' he thinks, effected by:

i) some degree of imitation of forms and their relationship;

ii) imitations of aspects of actually perceived or

imagined subjects;

iii) means of line, and gradation of tone and colour.[73]

In poetry, representation takes place not primarily by imitation, but by means of conventional symbolism of words, grammar, syntax. "By means of words we 'see' (visualise) the subject or scene. Ideas and images are represented. Language presents concepts directly as no other art can."

The simple likeness of a representation however, plays a small part in the total enjoyment of art. The nearest thing to full imitation and likeness perhaps is to be found in acting. The poet and the playwright are interpreters of life rather than being mere imitators.

In literature and speech, says Reid, there is, inevitably, abstraction and selection; the artist selects and attends to certain aspects and not others.[74] This selection is evaluative, that is, that which is felt to be significant and important.

> "Fundamentally the poet has felt these ideas to be significant, and he expressed his feeling in his poetry. He is expressing his felt, poetic reactions."

This however is only half the story. More important, considers Reid, is that, in becoming a poem:

> "the values and meanings are transferred through their intercourse with the medium (words) and new embodied meaning is discovered."

1. TEMPORAL DIMENSION.

TEMPO. RHYTHM.

Scholes thinks that poetry awakens in us a response to rhythmic repetitions of various kinds, ranging from the most

subtle and delicate rhythm patterns to the most obvious and persistent. Rhythm and meter are very closely linked in poetry, with accents and pauses indicated by periods, commas, and so on. Poetic rhythm, as in music, can be regular or irregular. Poets who use free verse forms with no regular rhythm are very dependent on enjambment (line run-on) to give their words a special poetic quality.

The most obvious feature of poetry, Brooks and Warren observe, is a strongly marked rhythm - the repetition in time of a perceptible pattern; in poetry the concern is with aural (heard) rhythm. Where the rhythm is regularised and systematized, the work is written in verse, or meter, and the flow of sounds has an important expressive function.[76]

There are five kinds of feet in poetry corresponding very closely with musical rhythm: Iamb (u /), Trochee (/ u), Spondee (/ /), Anapest (u u /), Dactyl (/ u u).

Beardsley descibes three factors relevant to the connection between sound and sense - sound quality (timbre), sound similarity (homophony - rhyme, assonance, alliteration), and sound pattern (that is, meter, rhythm, regularity or recurrent pattern).[77] Syllables (units of linguistic sound) have relative length and relative stress as well as timbre and pitch contour. Stress or accentuation determines the meter. Contrasts of accentuation range from strong - weak, stressed - unstressed. A strong stress or beat is often a mark of a primitive quality in poetry, generally accompanied by rhyme and alliteration. Most poetry is

patterned through combinations of stressed and unstressed syllables.

2. SPATIAL DIMENSION.

AUDITORY TEXTURE. MEANING.

A poem depends for its unity partly upon its texture of sounds and meaning. Beardsley suggests the term "auditory texture".[78]

> "Alliteration and internal rhythm set up a web of cross-relations among the words and the concepts and the objects they designate; these work toward a thickness of texture by added suggestion, and increase the textural coherance of the poem."

Brooks and Warren recognise the spatial qualities of poetry, in their discussion of imagery and analogical language.[79] "The image in poetry has some aura of significance." A poet 'thinks' by means of his images, or in his images. He also 'feels' by means of them and in them. This density, interpenetration, fusion of thought, feeling, image, plus rhythm and verbal texture, is the essence of poetry and the source of its power.

3. VITALISING DIMENSION.

TONE. TIMBRE. DYNAMICS. NUANCE.

Tone is a concept in poetry of considerable importance. Brooks and Warren think that tone indicates the speaker's attitude towards his subject and towards his audience.[80] The term 'tone', is a metaphor drawn from the tone of voice in speech or song. The meaning of a word can be altered dramatically by the tone used, which can lend depth and

authority to sentiments, or give amplitude and resonance to statements which might otherwise seem banal and vapid.

Beardsley uses the term 'sound-quality' or 'timbre'. He describes words as "soft, smooth, rough, sonorous, harsh, guttural, explosive." All syllables have tone colour, or timbre. Sound quality is a 'regional' quality that depends partly on the qualities of its words and also on two factors already mentioned - sound similarity and sound pattern. An important element in poetry is the way dynamic contrasts and nuances lend considerable subtlety to its sound and meaning.[81]

STRUCTURE AND EXPRESSION.

"Poetry is not simply a group of mechanically combined elements," say Brooks and Warren. "We can compare the process to something organic like a plant."[82] Yeats considered the beauty (by which he meant the total poetic effect) of the lines to be dependent on the relationship of the parts to each other.[83]

In poetry, the form is an articulation of words, so selected and so arranged as to communicate a total experience. A poet tries to relate all the individual items to the whole. He cannot assemble them arbitrarily, they must bear some relation to each other.

Rhyme helps bind together lines into larger units of composition, according to Brooks and Warren.[84] It is the most common structural device, a correspondence in sound between the accented syllable of two or more words. Related to rhyme are:

a) Assonance - "interior rhyme" - for example, "c<u>oo</u>l - r<u>oo</u>ted flowers". (Keats).

b) Alliteration - "front rhyme" - for example, "Now <u>B</u>eowolf <u>b</u>ode in the <u>b</u>urg of Seyldangs".

c) Consonance - a similarity between patternings of consonants - for example, "lean, alone; hell, hill."

Beardsley describes how sequences of words are shaped into meaningful phrases, sentences, lines of verse. There is a close connection between sound and meaning in poetry, an interaction of both phonetic and semantic aspects.[85] Sound "reinforces" ('coincides with') the sense. With onomatopoeic words the sound designated by the word is also sounded by the word, for example, "snarl, slither, purr, snap, crackle, pop." The sound is a 'presentational equivalent' of its meaning. For example "swinging" has a swinging movement; "hollow" has a sort of hollow sound.

Poems induce a state of intense awareness. Everything about the words is significant, thus the reader is 'keyed up' to respond to every verbal cue. Some of these points may be illustrated by one of Blake's short poems - one of immense compression of meaning:

Never seek to tell thy love,
Love that never told can be;
For the gentle wind doth move
Silently, invisibly.

I told my love, I told my love,
I told her all my heart,
Trembling, cold, in ghastly fears
Ah! she did depart!

Soon after she was gone from me,
A traveller came by,
Silently, invisibly:
He took her with a sigh.

Here there is a good deal of repetition, both single words and phrases, which gives a certain pattern to the poem. There is also repetition in the rhyme scheme. Instead of using an ABBA rhyme, Blake uses ABAB,CDCD,EFEF, which gives a natural easy flow to the lines. The two central symbols are "the wind" and "the traveller". The word 'wind' embodies definite connotations of movement, of a powerful natural and even elemental energy. The 'gentle wind' is rich in complex resonances.

Structure consists of the large scale relationships within a work, the major connections. First, we have possible relationships betweeen the speaker and his situation - what Beardsley terms "perspectival structures". Second, where the situation or the speaker's attitude changes in some way, is what Beardsley terms "developmental" structures.[86]

Perspectival structures can be either Spatial or Temporal:

a) Spatial structures: the spatial perspective from which the speaker observes the events he describes, what is called point of view in literature; for example, "We watched the house burn down."

b) Temporal structures are indicated by tense, for example, "The house burned down" reports the event as in the past, and establishes a temporal relationship between the moment of report and the moment reported.

Developmental structures can be grouped in three classes, logical, narrative and dramatic.

a) Logical structure occurs when a discourse contains a

number of statements that are related in some systematically logical way. For example, "The school equipment needs repairing." "The swing is broken."

b) Narrative structure. A story is not merely a sequence of events, but a sequence that has some continuity. Each stage grows out of previous stages and leads naturally to the future. Within the flow of events we can distinguish episodes, and it is the similarities and differences among these episodes that constitute the narrative structure.

c) Dramatic structure consists of variations in the ongoingness of the work, in its pace and momentum, and may be compared with what some call the "kinetic pattern" of music, involving the building and relaxation of tension.

In conclusion, Langer draws together the structural and the expressive qualities of poetry neatly.[87] A great poem, she says, rises to great heights "by virtue of the way it is built up", for example Keat's sonnet "When I have fears that I may cease to be":

> "When I behold, upon the night's starr'd face,
> Huge cloudy symbols of a high romance,
> And think that I may never live to trace
> Their shadows, with the magic hand of chance"

The climax of this poem in these four lines is due to "the sudden concentrated appearance of knowledge and mystery, vastness and transcience, effected by rather few words, sonorous and rhythmically slow. It creates a moment of intense awareness of many feelings, paradoxical yet confluent."

DRAMA.

INTRODUCTION.

Drama is an activity based upon "an instinctive human desire to give verbal and physical expression to thoughts, ideas and sometimes fantasies," says Male.[88]

In its most highly developed form this dramatic expression is converted into "the embodiment of a particular aesthetic, artistic intention",(Reid).[89] It becomes the art of theatre in the shape of plays, opera and ballet.

Much has been written making a distinction between theatre and drama. Way[90] considers that drama in education is chiefly concerned with personal development - that is experience by the participants irrespective of any function of communication to an audience, whilst theatre is mainly concerned with communication between actors and audience. The spectator's role is not a passive one, however - Bentley assigns an active task to the audience.[91]

Educational drama has many similarities with theatre, particularly in terms of the basic concepts of movement,speech and sound. Drama consists of sequences of sound and silence, movement and stillness, which unfold in time and space. Drama exists in action and develops through interaction; this interaction and reciprocity is at the heart of drama. Movement, as in music and dance, is the key to drama's expressive power, there being considerable overlap between body movement, vocal movement, and body and vocal

movement in combination. Educational drama is 'experiential' in terms of the individual's discovery of his own self and his potential but there is no demand for presentation, although it is sometimes valuable for those involved.

The Schools Council Drama project (1977)[92] made the very valid point that the fundamental similarities between theatre and school drama suggest the need for a closer look at the relationshop between the two. The basic 'stuff' of the two activities remains the same, says Male, and much of what follows explores factors common to both.

Brockett maintains that "all drama shares common qualities from which we may derive conclusions about desirable characteristics of dramatic action."[93] Broadly speaking, a play is a representation of a man in action, incorporating not merely physical movement but also "the mental and psychological motivations for external behaviour." Like the other performing arts, a play should be complete and self-contained. Arisotle declared that it should have a beginning, middle and end; the beginning lays the foundation upon which the succeeding action is built; the middle develops the potentialities found in the beginning; the end resolves and completes the action.

Dramatic action should be 'purposeful' and organised to arouse specific response, be it pity, joy, fear, ridicule, indignation, contemplation, laughter or tears. Events, characters, moods and other elements need to be shaped and controlled with a dominant purpose.

Dramatic action should be 'varied',. Whilst the action should be unified, variety of plot, characterisation and ideas is needed in order to avoid predictability or monotony.

Dramatic action should 'engage and maintain interest'. The characters must command attention, the situation must be of intrinsic interest, and the issues vital enough to warrant concern.

Dramatic action should be 'probable'. All the elements should be logically consistent. This does not necessarily mean that plays invariably need to depend upon similarity to real life, simply that the playwright must observe consistently the rules/guidelines he has established at the outset.

Plots, character, thought, dialogue, music and spectacle are the chief divisions in drama and each of these will be explored in detail in the next section.

Drama comprises both physical and vocal aspects, and Male thinks it is a response in physical and verbal terms, initiated by the desire to achieve an action, express some thought or idea, or indicate a mood.[94] The more freely, flexibly and un-self-consciously the person moves and speaks, the greater the range of responses are available to him.

John Allen argues that drama requires an expressive body, "the sensory-motor part of creativity." The body he thinks is capable of almost as many registers of expression as speech.[95] There is, he concludes, a profound interpenetration between human speech, dance and music, the very elements of which drama is compounded, and it is unrealistic to study them in

isolation - a view supported by a celebrated passage by Ezra Pound :[96]

> ".....music begins to atrophy when it moves too far from dance; poetry begins to atrophy when it gets too far from music; but this must not be taken as implying that all good music is dance music or all poetry lyric. Bach and Mozart are never too far from physical movement."

1. TEMPORAL DIMENSION.

TEMPO. RHYTHM. DURATION. EMPHASIS.

Much of the expressiveness in drama involves a keen sense of pace, timing, rhythm, duration and emphasis (stress). Emotionally charged scenes demand more rapid and sharply defined movement than others. Casual atmosphere calls for slower, more curved movements. A feeling of rapidity is greatly increased if one group of actors moves across the stage in one direction whilst another group crosses in the opposite direction. A sense of confusion can be created by having actors run, stop, change direction, and run again.

Two other aspects of movement are important in drama, duration, the length of time assigned to any sound, and the rate of speaking. Slow speech may help create the impression of laziness, sickness or weakness, while a rapid rate may suggest tension or vivacity. Duration and speech rate are of course closely linked with pitch, volume and intensity of voice and speech. The stressing of certain syllables, the length of time assigned to sounds, the pace of speaking, the rise and fall of pitch, are all vital to a play's total

effect. Pauses are particularly useful in marking transitions in thought, changes in emotion, changes in tempo. Contrast between, for example, an emotional, rapidly delivered speech, followed by a quiet, reflective, slow, controlled one, can be tellingly effective.

Tempo, rhythm and movement are an important feature of dialogue, which serves many functions. It imparts information, conveying essential facts, ideas and emotions. It reveals character's emotional and rational responses to situations. It directs attention to important elements in the plot, pointing up conflicts and complications and building up suspense. It reveals the themes and ideas of a play, providing clues to significant meanings. It helps to establish tone and level of probability by indicating whether the play is comic or serious, farcical or tragic.

Dialogue helps to establish the pace at which a scene is played; rhythm is the recurring pattern which results from the flow of speeches. These together create a sense of forward movement or of retarded action, and help hold attention.

Brockett points out that dialogue is more abstract and formal than normal conversation.[97] A dramatist selects and heightens language, yet retains the rhythms, tempi and vocabulary of everyday speech. Similes and metaphors help give dialogue its power of expression and lend tone to a play. The dark, sombre quality of 'Hamlet', for example, is considerably heightened by the large number of images concerned with death and decay. In drama, timing is also

important, as Kitto points out, "dialogue depends on the ebb and flow of sound, the dramatic pause, the quick retort, the slow measured explanation or quiet recollection." [98]

2. SPATIAL DIMENSION.

DIRECTION. SIZE. LINE. TEXTURE.

Movement, as in music and dance, is the key to drama's expressive power. Movement work in drama, according to Pemberton-Billing has three aims:- [99]

i) to increase the awareness of space;

ii) to give opportunity for exploring a vast range of movement possible in space;

iii) to encourage the interpretation of ideas in terms of movement.

Drama involves a sound understanding of direction, flexibility and size of movements. Strong emphatic movements help direct the spectator's attention and are thus very useful in achieving emphasis. Few, slow movements of elderly characters have different patterns from nervous, angry, casual or relaxed characters.

As Southern has shown, the spatial qualities of the stage setting can create and heighten the appropriate mood, suggest fantasy or reality, indicate the type, style and theme of a play. [100] The set embodies the essential qualities of the play through line, colour, form and spatial relationships, just as the actor seeks to embody the play's qualities through his use of body and voice.

All visual design uses the same basic elements - line, shape, space, colour, texture and ornament. Line is an important device for creating mood and atmosphere. Straight lines may give a quality of stability; curved lines a quality of grace.

Shape and space are closely related concepts, often treated together as a single element - mass. The shape and space of the various elements used in the stage setting have a marked expressive impact on the spectator. Thick horizontal forms, for example, tend to suggest an effect of compression, whilst narrow, vertical and pointed forms tend to create a sense of airiness, openness and grace.

The shape and size of objects may be emphasised by sharp distinctions between planes and surfaces, sharp definition giving a quality of harshness, subtle differentiation a feeling of softness or diffusion.

Texture in stage settings frequently relates to particular qualities and feeling within a script. Some plays seem to require rough textures, others smooth. The qualities of richness, sleaziness, fragility, inherent in a play can to some extent be mirrored or simulated by scenery textures.

In drama the space surrounding the body may be explored upwards, downwards and outwards. The number of people involved increases the variety of activities. Thus the movement potential in a play, as in dance, involves the actor's own body and the actions he can initiate either by himself or in relation to other people in some kind of space. Part of the creativity of drama lies in "imaginative

organisation of the acting space", says Male.[101]

3. VITALISING DIMENSION.

INTENSITY. INFLECTION. DYNAMIC. TIMBRE/TONE COLOUR. NUANCE.

The 'vitalising' agencies in drama are of considerable significance. The success with which the director and actors reflect the dominant ideas and emotions of each scene in voice and speech, particularly their sense of phrasing, intensity and inflection, all directly influence a play's credibility. Voice and speech are particularly important in building a scene or play towards a climax. A crowd scene may be structured in part through the increasing volume and intensity of vocal sounds. The subtle gradations between the basic polarities in a play, which range between high-low pitch, jerky-smooth delivery, loud-soft volume, boisterous-calm activity, fast-slow tempi, complex-simple action and dialogue, strength-weakness, tension-resolution, are all imbued with particular feeling qualities.

The variable factors of speech are articulation, pronunciation, duration, inflection and projection (audibility). The manipulation of these variables have a marked influence on the affective impact of the play.

Inflection is one of the principle indicators of meaning. Surprise, disgust, indifference are frequently indicated by tone of voice. The whole sense of a speech may be altered radically by changing the inflections.

Voice and speech are the audible means of expression working in conjunction with movements, gestures and

'business'. Pitch, volume and quality (tone-colour, timbre, intensity) are vital factors in establishing characterisation, changing emotions and relationships. In moments of stress, for example, the pitch and volume of the voice normally rises and the quality or timbre becomes strained.

The overall tone and configuration of the human figure (stiffly upright, slumping, relaxed) can be most telling indicators of a character's relative tension or relaxation. As well as bodily attitude, gesture and facial expression are ways of achieving subtlety and clarity. The tiniest gestures or nuances can often convey a character's reactions. A large number of spontaneous gestures can create the impression of uninhibited, extrovert personality, while few and awkward gestures may bring about the opposite response.

STRUCTURE AND EXPRESSION.

The organisation of a play involves the composition of a sequence of incidents which direct the audience's attention to relationships which create a meaningful pattern. The most common sources of unity are thought, character and cause-to-effect arrangement of events. Traditionally, the cause/effect principle has been used most. The author sets up the situation, desires and motivations of the characters, out of which later events develop, each scene growing logically out of those preceding it.

Most dramas rely upon conflict to arouse and maintain interest and suspense; conflict of one character with

another, conflict of desires within the same character, conflict of a character with his environment or of one ideology with another. As Brockett says:[102]

> "Action is arranged in a 'climatic' order, that is, scenes increase rather than decrease in interest. New aspects of characters, ideas are revealed by increasing suspense or by increasing emotional intensity. However, many dramas have periodic moments of contrast or repose (such as the comic scenes in Shakespeare's tragedies) which afford temporary change from the dominant pattern of increasing tension."

Plot is the overall structure, the story line as well as the organisation of all the elements into a meaningful pattern.

The exposition gradually reveals information about earlier events, the identity of the characters, and the present situation. The exposition often identifies some underlying unifying principle.

The middle of the plot normally introduces a number of 'complications', new elements which serve to alter the direction of the action.

The final part, the denouement or resolution, helps to tie together the various strands of action and answer questions raised earlier, bringing the action back to an equilibrium and satisfying the audience's expectations. The resolution creates a sense of completion and fulfillment.

Incidents in plays are mainly developed through the speech and behaviour of dramatic characters, and the differentiation of characterisation in plays is one of the chief means by which a dramatist creates expressive form. Heffner suggests four levels of characterisation: "physical,

social, psychological and moral".[103] A major element of a play, thought, is a source of unity in drama, the action often organised around a central idea.

The visual elements, setting, costumes, properties, spatial relationships, lighting, establish an air of reality, and without them the spectator is unable to grasp the total power of the play. This visual aspect of theatre is an important element of expression, a point Langer stresses.[104] Corey outlines how a considerable part of our response to a play depends upon the success of the stage setting in aiding our overall understanding:[105]

> "It must be expressive of the play's basic artistic qualities. The stage designer's task is to facilitate the smooth flow of the action by clearly defining a plan which allows the particular patterns of movement, entrances and exits to be accomplished."

Platforms and steps are very useful in creating different levels, thus providing scope for grouping actors in various ways.

Colour is a significant factor in design, having three basic properties - hue, saturation or intensity, and value. Colour schemes in scenic design may be monochromatic, analogous or contrasting. Mood and atmosphere depend much upon the use of colour. Light, warm colour tends to evoke more cheerful responses than dark, cool colours. Colours are sometimes associated with specific emotions, reds and oranges for heat and passion, greens and blues for coolness and restraint.

The elements of drama may be combined in many ways. Recurring combinations have led to the division of plays into several dramatic forms. Form is determined by the material being shaped, the writer's preferences and skills, and the intended purpose. Two major approaches to form have developed; on the one hand plays which are cast in a 'fixed' form, on the other those which are more 'organic', taking shape and growing as a plant does.

One of the most significant aspects of drama is the way the actors "blend one stage picture with another to create a sense of flow, change and development" [Brockett][106]. Also, equally important is how convincing and natural are the actor's movements from place to place and how appropriate they are to the relationships between characters, the emotional situations, and inner responses of the various characters.

One of the most important aspects of movement is its use in building scenes to a climax, for achieving contrast and for rhythmical effects. An increase in the size of movements helps to achieve a growing sense of conflict or confusion. Contrasts of movement from one scene to the next can point up differences in mood and situation and provide variety. The feeling of growth and development towards a high point of interest is usually achieved by a steady increase in movement.

As Brockett says:[107]

> "Although drama is the most ephemeral of arts, after music it is one of the most powerful."

Drama is also the most objective of the arts since it presents both inner and outer experience through speech and action. It is also the most complex of the arts, since it requires a team of creative resource - actors, playwright, director, scene designer, costumer, lighting technician, choreographer, musicians. Like all arts, theatre arts are a way of understanding the world. A play illuminates and comments on human experience at the same time that it appears to create it.

Like other arts, drama involves a state of 'aesthetic distance'. We watch a play in a kind of suspended animation. We remain sufficiently removed from the event to view it semiobjectively. We view it with a "willing suspension of disbelief", as Coleridge puts it. Whilst a degree of detatchment is necessary, involvement is of equal importance, a feeling of kinship is vital, sometimes referred to as empathy. Thus we watch a play with both concern and detatchment.

Of all the arts, drama is perhaps the most closely related to the patterns of normal experience, the art form that most nearly encompasses all the others.

A SYNTHESIS.

In our quest for 'real' rather than specious relationships between the performing arts, the foregoing appraisal of the literature reveals remarkable similarities between them within the three dimensions used as a framework. Many might argue that these similarities are established solely by the artistic elements which the arts allegedly share (for example, rhythm, line, texture, pattern, form.) Arts integration using these elements however, is not regarded by some as entirely satisfactory, due to the way they tend to level aesthetic sensitivity, neglecting differences in favour of alleged similarities. The assumption is that because the same word is used to name phenomena in several arts that, therefore, the phenomena must be the same. These elements tend to obscure diversities. In the light of this we therefore propose a more comprehensive terminology which, we feel, attempts to embody factors in each dimension which establish closer unities between the performing arts.

To summarise, our previous discussion showed that:

1a) In the Temporal dimension, one of the most significant factors of all, which recurred across each of the four arts, was, what might be termed, "FORWARD" or "PROGRESSIVE MOTION". This incorporates everything pertaining to the movement of sounds and movements through time, in particular, the many facets of rhythm basic to each art. All arts, we found featured metrical movement,

periodical accentuation, and differences between duration. Grouping and patterning were also integral. "Progressive motion" incorporates components common to each art, pulse, accent, meter, duration, short units of sound / movement / language / action (cells / motifs / figures / patterns), which are treated variously to produce phrases, sentences and sections. "Progressive motion" assimilates aspects of activity, periodicity, proportion, recurrance, frequency and so on.

1b) In the same dimension, an important aspect which each of the performing arts shared was "IMPETUS", that is, the rate of sounds, movements, words, actions, through time. Impetus assimilates aspects of velocity, drive, propulsion, tempo and speed.

2a) In the Spatial dimension, a major factor shared by each art form was what may be called "AMBIT AND PROFILE", that is the direction or course movements, sounds, actions, words, pursue in time and space, and their range or register. "Ambit", or direction denotes where media operate (forwards/backwards; sideways/diagonally). "Profile" refers to the contour, outline or shape a particular medium traces in time and space. Profile denotes how media operate, and is partly linked with flow (for example, horizontal/vertical, symmetrical/ asymmetrical, convergent/divergent).

2b) In this same dimension, all the performing arts encompassed contrasts of what we propose to refer to as

"EXTENSITY AND DIMENSION." Spaciality and size (large/small), volume and mass (solid/flimsy, expanding/contracting), and weight (heavy/light), are important elements of both structural and expressive character.

2c) Finally, in this dimension, we found that each of the arts shared what we shall term "CONSISTENCY AND DENSITY", that is, they all feature arrangements of constituent parts, normally referred to as texture - the many combinations of constituents which lend depth and complexity to a work of art. "Consistency and density" assimilate the constitution, interaction and organisation of the various parts.

3a) In the Vitalising dimension, the survey of the literature indicated that "RESONANCE AND SONORITY" was a common feature of the performing arts, that is, 'tone' or 'potency' of sounds, movements, actions and words - their vividness, luminosity, colour and timbre.

3b) In the same dimension, of particular relevance to each art was, what we shall designate "INTENSITY". This refers to the strength and power applied to the various materials or components (for example, strong/weak, light/heavy, loud/soft), often designated the 'dynamic level' or 'dynamics'.

3c) Finally, in this Vitalising dimension, the media of each art all seem to be sensitised by what might be described as 'qualifying' agents, or "NUANCES", that is, qualities of attack, pressure, force, applied to components, (for

example, sudden accentuation, staccato/legato).

We can represent the issues discussed so far in this section diagrammatically (see Fig. 2. Page 102). It is of course important to recognise that these factors within each dimension in any art form are highly interactive.

OTHER PARALLELS.

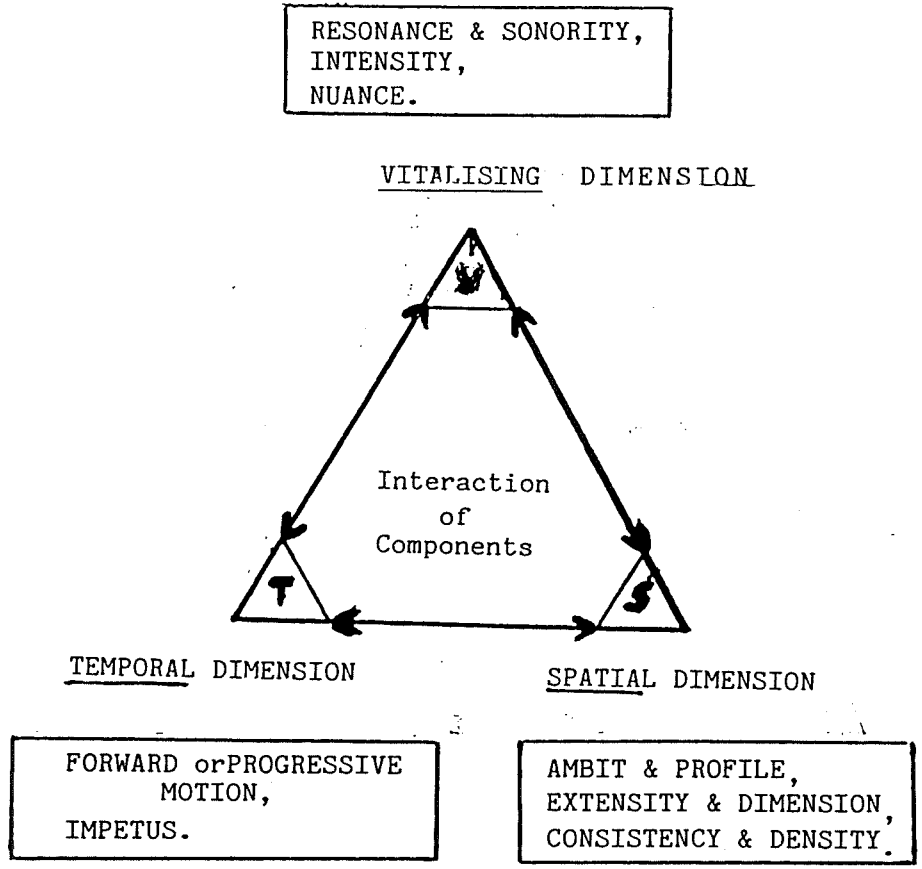
Besides these aspects the literature also reveals marked parallels between the "expressive structuring" of components. The process of 'organic growth' which each of the performing arts share seemed particularly significant, as was "movement". Both of these will be dealt with in turn.

MOTION/MOVEMENT.

Motion, or movement appears to be the most potent linking factor between the performing arts. The concepts of time, space, and motion relate to what Zuckerkandl calls the "foundation pillars of our picture of the external world".[108]

The affective impact of each separate art and the various composite theatre arts, (modern dance, ballets, plays, musicals, films,) relies principally on movements of musical sounds, body movements and language movements. All aspects of expressiveness, sensitivity to the art medium, to the structural and expressive elements of a work, and to the overall form and style, are determined by the interaction of movements in time and space. Since all human feelings are characterised by similar degrees of movement, it is this

FIG. 2.


RESONANCE & SONORITY,
INTENSITY,
NUANCE.
VITALISING DIMENSION
V
Interaction
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Components
T
S
TEMPORAL DIMENSION
SPATIAL DIMENSION
FORWARD orPROGRESSIVE
MOTION,
IMPETUS.
AMBIT & PROFILE,
EXTENSITY & DIMENSION,
CONSISTENCY & DENSITY.

aspect of the performing arts which Dewey considers resembles the nature of feeling, and is also particularly instrumental in determining affective parallels between the arts.[109]

Human life is permeated with movement. In fact, the characteristic of life, as Reimer puts it, is:[110]

> "a pervasive state of flux in which the organism moves from imbalance to balance, from tension to relaxation, from agitation to stasis, from need to fulfillment, from action to rest."

As Seashore observes:[111]

> "it is precisely because of the intimate connection between movement and life itself that anything which exhibits a rhythmic motility seems to be touched with significance. Human beings are not only capable of perceiving and responding to movement as a bearer of significance, but are also able to transform their sense of significance of movement into expressive forms. The conditions of life are embodied in the aesthetic qualities of art works."

This feature of aesthetic experience, also clearly expounded by Langer, is rooted in the belief that art is not esoteric or rarified or removed from life, but is a basic means for "making contact with life".[112]

Body movements in dance convey different qualities of feeling. Musical rhythms, melodies, harmonies, textures, are continually changing. Gestures, plot, dialogue, actions, stage groupings, in drama are all characterised by movement. The constant alternation between artistic elements is, as Dewey says "directly felt, sensed as quality."[113]

Portnoy suggests that in the novel and drama, rhythm is the momentum with which the story is told, the manner in which actions and episodes are played off one against each other.[114]

The universality of movement in the performing arts is acknowledged by many writers. Sessions, in writing on the musical experience of the composer, performer and listener, thinks the basic ingredient of music is "more truly movement than sound":[115]

> "Music reproduces for us the most intimate essence, the tempo and the energy of our spiritual being - all shades of dynamic variation of our inner life."

Allen, in writing about drama stresses that "quality of movement is all", and this must be the result of feelings, and feelings relate to the sensory-motor experience.[116] "When we feel deeply about something," he goes on, "we express our emotions more clearly and immediately in physical terms rather than in any other way." Arnheim makes a very valid point: "the dynamics of a composition will be successful only when the movement of each detail fits logically in the movement as a whole."[117]

In speaking of the relationships between dance, drama and music, Allen notes how drama and dance are dependent on physical movement which is a rhythmical form of physical expression and so closely related to the basic rhythmic qualities of music. Language involves pitch, tempo and volume as its principle expressive ingredients. Since rhythm, pitch and volume are the principal elements of music, it follows that the relationship between music, dance and drama should be a close one.[118]

When we speak, we express ourselves in two different ways, through the meaning of the words we utter and the emotional quality we give to their utterance. When we dance,

we are embodying emotions in gesture, what Collingwood has described as "total bodily gesture."

Langer assesses the movement factors in music; she says:[119]

> "We hear and feel time passing, not clock-like time but time which has a sort of voluminousness and complexity and variability that makes it utterly unlike metrical time."
>
> "Music flows, melodies move, harmonies progress, notes move by step, jump or slide."

With regard to dance and film, she talks of the "hypnotic influence of motion."

Kepes, talking of the nature and art of motion, says,[120]

> "Images are created and perceived as structural sequences of patterns; melodic line, contrapuntal organisation, are inherent not only in musical patterning but in all created forms."

Hayter[121] considers the morphological characteristics of an image of motion are direction, velocity and rhythm. Gessner, in relation to film contends no art is more involved with motion than cinema.[122] Panovsky talks of 'space-motion' and 'space-time', the 'dynamization of space', and the 'spatialization of time'. Cinema, he considers, has the most multiple means of movement of all the arts - motion is its life-blood.[123]

To summarise, it is clear not only that motion is a major factor in each of the performing arts, giving rise to a wide range of expressive nuance, from excitement to repose, agitation to lethargy; but also, motion is an integrating factor in so far as it performs the same function in each,

and thus greatly facilitates the creation of various composite art forms. For example, flow is dependent on motion, and is a factor common to dance, music, poetry or drama; each art exhibits flow, and the quality of flow is effected in each art in similar ways - smooth melodic contour in music, flowing controlled body movements in dance, blending one stage picture into another in drama. Though the means are different, the overall feelings generated are very similar, ranging from restraint, sustainedness, to smoothness, shapeliness, continuity and so on.

ORGANIC GROWTH.

From the foregoing analysis of the expressive structuring of each of the performing arts, it is apparent that one of the major principles which links them most closely is that of "organic growth".

We have seen how each art form grows organically from an expressive impulse which gives rise to a basic 'cell'/idea/motif, which in turn develops into a phrase or pattern (by various devices such as repetition, transposition, sequence,) which is often complemented by other contrasting phrases to make a sentence or stanza (usually delineated by means of a cadence). Further cells form the basis of additional contrasting phrases/patterns to produce new sentences or stanzas. Often all the material is developed, elaborated and repeated to produce a satisfying, complex and logical statement/movement/whole.

It is, as Langer suggests, a fundamental, biological

process - "life, growth, development, decline, death". These strictly biological terms in art, she says, are lifted out of their literal context:[124]

> "and forthwith, in place of organic processes, we have dynamic forms: instead of metabolism, rhythmic progression, instead of stimulus and response, completeness, instead of maturation, fulfillment, instead of procreation,the repetition of the whole in the parts - what Henry James calls "reflection"in the parts, and Heinrich Schenker "diminution" and Francis Fergusson "analogy". And in lieu of a law of development, such as biology sets up, in art we have destiny, the implicit future."

She continues:

> "The illusion of growth, for instance may be made in any medium ,and in numberless ways: lengthening or flowing lines, that represent no live creature at all; rhythmically rising steps even though they divide or diminish; increasing complexity of musical chords, or insistent repetitions; a centrifugal dance; poetic lines of gradually deepening seriousness;"

"In drama, the siuation has its own organic character", she maintains:

> "that is to say, it develops, or grows, as the play proceeds. That is because all happenings, to be dramatic, must be conceived in terms of acts, and acts belong only to life; they have motives rather than causes, and in turn motivate further and further acts, which compose integrated actions. A situation is a complex of impending acts. It changes from moment to moment."

The poet makes "an illusion by means of words - words having sound and sense":

> "but what he creates is not an arrangement of words, for words are only his materials, out of which he makes his poetic elements. The elements are what he deploys and balances, spreads out or intensifies or builds up, to make a poem."

Dewey talks of organic means by which the media are made to carry definite parts and how this sharpens aesthetic

perception and enriches content. Every artist accomplishes the operation in his own way:[125]

> "In general there are two opposing methods - that of the staccato, the abrupt, and that of the fluid, the merging, the subtle gradation."
>
> "No whole is significant to us except as it is constituted by parts that are themselves significant apart from the whole to which they belong."

Sessions analyses the organic development of musical structure very cogently:[126]

> "A phrase, a motif, a rhythm, even a chord, may contain within itself, in the composer's imagination, the energy which produces movement. It will lead the composer on, through the force of its own momentum or tension, to other phrases, other motifs, other chords."

Langer uses a useful term - "living form":[127]

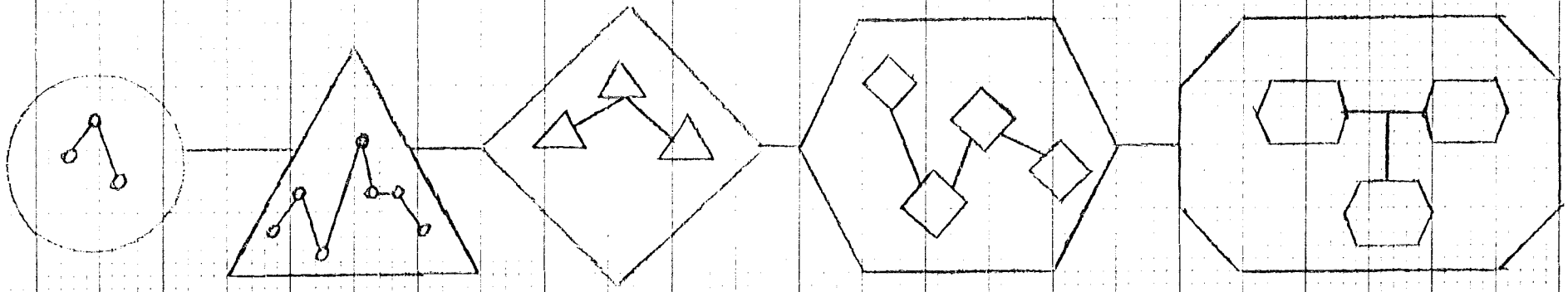
> "for a work to contain feeling, is precisely to be alive, to have artistic vitality, to exhibit 'living form'".

This is a powerful image. Biologically, the organic process involves the constant burning up and renewal of substance. Every cell is perpetually breaking down and perpetually being replaced. We can illustrate this simply, as follows:-

DIAGRAM. - Organic Growth. (See Fig 3. Page 109).

The diagram attempts by metaphor to illustrate the organic process described. From the initial impulse or expressive focus, a single cell/motif/word(s): (i), comprising a brief note pattern in music or a brief motif of movements in dance, and so on, grows into a phrase, comprising perhaps two or three cells/motifs, (a 'cluster' of cells): (ii).

O R G A N I C G R O W T H



i)
'Cell',
Motif,
Word(s)

ii)
Phrase,
'clusters
of cells,
words, etc.

iii)
Sentence,
Line,
Sequence,
('complex'
of phrases.

iv)
Section,
Stanza.

v)
'Movement',
whole Dance,
complete poem.

By contrast, repetition, extension, two or three phrases are compounded to make a musical sentence, or a line of poetry, or a sequence of dance (a 'complex' of phrases): (iii), which in turn progress in the same manner to make a musical or dance section, or a stanza of poetry: (iv), and eventually a section: (v).

SUMMARY.

A number of elements which seem to function across the performing arts have been identified. The language is remarkably similar. These elements are contained in the TEMPORAL, SPATIAL and 'VITALISING' dimensions.

Using these dimensions as a framework, parallels between the STRUCTURAL and EXPRESSIVE qualities of each were elaborated and a special terminology developed which attempted to synthesize and establish real unities between the performing arts.

MOTION as a unifying factor was examined, and the chapter concluded with a brief discussion about how ORGANIC GROWTH is common to the way each of the performing arts is structured.

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CHAPTER THREE.

COMPOSITE/COMPOUND ART. THE PROCESS OF FUSION.

INTRODUCTION.

In this chapter three examples of 'compound' art are explored, each of which is illustrated by an example from a major work in each genre. The first section concentrates on words and music in song/lieder; the second on choreography and music in modern ballet; and the third on action, language and music in opera.

These illustrations prepare the way for the detailed discussion of the concept of fusion which follows, drawing together many of the issues from the relevant literature and attempting to synthesize and summarise many of the points raised in the thesis.

COMPOUND ART. Reid coined the term 'compound art' to denote works such as opera, songs, ballet, music/theatre, film.[1] Munro classifies opera and ballet as "diversified" or "heterogenous" since they appeal to two or more senses.[2] Sometimes the term "composite art" is used synonymously. Several modern arts are descended from a primitive undifferentiated proto-art, and it is only recently that the arts have become progressively differentiated, although the Twentieth Century has seen an increasing interest in drawing them together.

In comparing art as regards diversity, one criterion seems paramount, thinks Munro:

> "to what extent are radically different parts of components presented together, used and perceived together so as to be the object of a single aesthetic experience?"

1. WORDS AND MUSIC. (SONG AND LIEDER).

From earliest antiquity music and poetry have been referred to as sister arts. In any song, Lanier thinks "the words of the poem ought to be selected carefully with reference to such quality of tone as they will elicit when sung."[3]

A number of impediments are apparent in the basic differences between the two arts; the first of these is the question of repetition. Music demands far more repetition than literature can tolerate. The stanzaic song is not entirely satisfactory since it cannot present an organic union of words and music, except where the stanzas are virtually identical in content and mood. It is for this reason that, since Schubert, the through-composed song has been preferred in art-song composition. In some songs a compromise exists whereby a certain amount of repetition of parts of the musical fabric pertains within an essentially varied framework (for example, "The Erl-King" - discussed later.)

The conclusion of a piece of vocal music also presents another problem, since purely musical forms often finish with repetition of opening passages. Furthermore, music usually contains more climaxes than poetry, and the poet cannot always supply a climax near the end, where it is most appropriate in music.

Bridges is also concerned with the suggestive powers of the two arts': poetry tends towards definite and controlled suggestion, whereas music tends towards more illusive,

indefinite, but often stronger emotional suggestion.[4] The critic Combarieu asserts that the ultimate nature of music is an extension of the emotional elements of speech.[5]

Brown makes an interesting point concerning the relationship between words and music - that when words have been heard sung to a piece of music, a powerful association is made, so much so, that when we read the text subsequently we 'hear' the text and its music together.[6]

The literal method of setting a poetic text consists of allowing the music to "fasten on to" and exploit any word of the text for which musical analogies can possibly be found. In the Fifteenth and Sixteenth Centuries there was a tendency to overdo this rather simplistic imitating, and Avison makes a clear distinction between expression of the ideas of a poem and imitation of its words.[7] Expression should be the real aim of the composer, and imitation may be tolerated only in so far as it contributes to this end. His essay is one of the first attempts to grapple with the problems of musical aesthetics.

Three categories of words that may be expressed or 'painted' by means of music are:

a) Words of affection, for example, "weep, laugh, pity".

b) Words of time and number, for example, "quickly".

c) Words of motion and places, for example, "leap, cast down, abyss".

Imitations of height, depth, and contour also occur although the range of literal interpretations of a literary text is fairly restricted. Despite the problems of literal setting it

must be conceded that excellent interaction/union can and often does result from such methods.

Whilst a literal setting of a text seizes on and exploits all words capable of musical imitation, a dramatic setting considers the imitation of single words or ideas in context but aims at reinforcing the dramatic elements of the total situation primarily.

Music presents emotions, or better affects only in the abstract, and without necessarily giving their causes or particularity. Schopenhauer declared this to be music's prime glory.

The thing which language does best is to give this particularity the kind of precision which is beyond the reach of music. For example, it cannot give us the sense of peace as strongly as a fine composition of 'peaceful' music, but it can tell us exactly who is peaceful, where, when, why, and in what surroundings. Thus the best songs are those in which both composer and poet work as a team - the poet conveying those particularities which the composer cannot indicate, and the composer producing and suggesting those states of the mind which the poet cannot so adequately or directly communicate.

"THE ERL-KING" - SCHUBERT.

Schubert's setting of Goethe's text "The Erl-King" is one of the most remarkable songs ever written in terms of interaction between music and text. It is considered one of

the finest dramatic settings of a text, conceived intuitively at great speed, extraordinarily powerful and expressive. The perfect matching of text and music, plus the excellence of both, accounts for the place this song holds in musical literature. It is all the more interesting since the poem is stanzaic, yet the setting is through-composed.

The sharp differences in mood and content between different stanzas pose problems of unity. Schubert's setting, however, is remarkable in sustaining the effect of speed and urgency, (a rush which is both headlong and apprehensive), yet at the same time maintaining the different moods and rising tensions of the various speeches with apparent ease and effectiveness.

The introduction sets the spirit for the entire composition; the tempo, presto, determines the driving pace and the atmosphere of urgency and agitation. The continuous triplet figuration suggests the general idea of the poem rather than imitating any literal sound mentioned in the text. By maintaining this rhythmic triplet motion throughout Schubert fuses his diverse materials into one basic structure. The left-hand motif serves as a general theme for the ominous, and is reprised whenever the feeling of impending fate is required. The rising inflection of the melodic line is appropriate for the question posed in the first line, "Who rides there so late?" and the second line answer has the general effect of reversing the first. The use of appogiaturas on the words "boy", "arm", and "safe" in verse one are especially significant in a song which is

declaimed mainly syllable by syllable, placing special emphasis on the crux of the entire situation - the child clasped tightly in the father's arms.

In the second stanza the dialogue begins. First we have the father's question (a rising inflection to an appropriately chromatic melodic and harmonic line as if to mirror the sense of anxiety.) The child's astonishment is reflected in his own question "Don't you see him too?" The father replies firmly that it is only an illusion, the music reflecting his attempt to allay the child's fear by modulating to the relative major key.

The Erl-King's speeches are carefully differentiated from those of the father and child; the dynamic level is very soft, the accompaniment pointing up the difference immediately The harmony is beguiling and blithe (tonic and dominant over a pedal B flat), yet the atmosphere remains tense. The melodic line is quite different from anything before, suggesting a lullaby or rocking cradle. The melisma (a turn) on the word "spiel" to suggest the playing of games is a subtle and significant touch. Another vocal "flourish" occurs at the end of this third stanza, the melodic line soaring high on the word "mother". These flourishes serve perhaps as a kind of warning to emphasise the hypocrisy of the otherwise plausible and alluring lullaby, and involve a kind of vocal virtuosity as if to demonstrate the Erl-King's pride at his ability to delude the unsuspecting child.

The fourth stanza carries straight on, the accompaniment now more insistent. The child's alarm "mein vater", "mein

vater" is masterfully managed, the growing anguish effectively portrayed in clashing dissonances between voice and piano accompaniment, and dominant minor 9ths highlight the idea of the child's scream most appropriately. This paricular phrase is an excellent example of a perfect union between poetry and music, a passage which clearly exemplifies the interaction of music and words which is more than merely a sum of constituent parts.

The modulation from G minor to B minor is quite astounding in the second half of this fourth stanza, during which the father endeavours to allay the child's fears once more, and the stanza closes on the dominant note ready for the Erl-King's second enticement in C major.

The arpeggio accompaniment to the fifth stanza ripples along to give the effect of lightness and fantasy required by this speech. The effect is intensified by the general slow rise and fall (quasi cradle song again) of the melodic line. The last line of this stanza is repeated as if to reiterate the Erl-King's last attempt to win the child by persuasion.

The sixth stanza parallels the fourth both in words and music. The situation is now more serious, hence the heightening of tension; the child's cry is one tone higher than previously, the modulation even more extreme (to C sharp minor) for the father's reply. Now there is a hint in the music that the father is finding it increasingly difficult to provide a comforting answer - his speech contains wider intervals and is stronger in rhythm than previously, and the repeated A notes suggest a kind of stubbornness which gives

the impression that he is now trying to reassure himself, as well as the child.

The opening bars of the song are now reiterated in full volume, and then repeated softly (to prepare for the Erl-King's 7th stanza and third enticement) suggesting a feeling of doom. We wait with baited breath! The Erl-King's tactics have changed, marked by yet another accompaniment figure which prepares us for the second line during which, in rising chromatic harmony and increasing dynamic level, he grimly announces his intention to use force. The child's cry (now a semitone higher than before) is a last climactic utterance before he is seized in the Erl-King's icy grasp. The melodic line reinforces the words dramatically and we at once realise that the child's last words have been uttered as the music drops suddenly back into G minor (its chief tonal centre).

The situation compared with the opening is similar but now more grave. The father continues riding headlong but the child is now dying. The insistent G triplet figuration is now hammered out across four octaves, the ominous motif repeated insidiously and persistently. The father spurs on in grim silence; the narrator concludes the story solemnly. There is a pause in the vocal line to suggest a lapse of time; the music shifts up a minor second in tonality (the neopolitan A flat) as the father reaches home. The wild ride is over and the triplet motion is arrested suddenly; the cessation of motion is astonishing and shocking; in daring recitative of utter drama and theatricality, the narrator begins "in his

arms the child....." and here there is a pause on a poignant diminished 7th chord, pianissimo....."was dead." Two chords put a seal of finality on the discovery.

This analysis has tried to show how Schubert contributed to a heightening of effect beyond the power of the poem alone. One can imagine how he must have worked furiously, glowing with excitement, trying, as Capell intimates, to get the music on paper in the least possible time.[8]

2. CHOREOGRAPHY AND MUSIC. (MODERN BALLET).

The following discussion explores an extract from Stravinsky's ballet "Rite of Spring", and attempts to analyse the interaction of music and dance, the choreography referred to here from the Pina Bausch interpretation, performed by the Wuppertal Dance Ensemble, BBC2 1980. (ZDF Production).

Ballet is a composite art, a theatrical presentation in dance form, incorporating decor and costume, and music. At times it also requires poetry and spoken or declaimed language, for example, "Isadora", choreographed by MacMillan with music by Richard Rodney Bennett,(1981).

The kinship betweeen music and dance explains the frequency of their association, says Gilson.[9] Just as music is made of sonorous forms succeeding each other in time, so dance is made up of human forms in motion in space also succeeding each other in time. "Dance profits from music to the degree in which the latter has been conceived with the former in view."

Stravinsky's three early ballets, of which the "Rite of Spring" is the culmination, are captivating and rich in musical substance - charming hybrids that are "neither dance or music", thinks Gilson.

The "Rite of Spring" tells of the solemn pagan rite, sage elders seated in a circle watch a young girl dance herself to death - a sacrifice to propitiate the God of Spring.

Stravinsky's revolutionary score is powerfully original and Pina Bausch's choreography stunningly audacious, vital,

exciting, full of impact, a marked contrast to Nijinsky's reported original production, when he failed to keep pace with the many complexities.

The examination of the interplay of musical elements in relation to the choreography which now follows is from the sequence entitled "Spring Rounds".

The introductory flute trills and plaintive repetitive clarinet motifs give a feeling of stillness momentarily after the frenzy of the previous section. The male and female dancers assume static positions, there is an air of repose, yet expectancy as they draw inwards as a group to form a circle, and inwards in themselves, conveying a mood of contemplative resignation.

Throughout the main sequence we can identify the slow, dragging gait of the opening accompaniment figure on low strings, with its strong repetitive, heavy pulsations mirrored by sudden bending dance movements by the whole company. The static, constantly grinding harmonic pedal (ground bass) in a brooding E flat minor tonality is reflected in the sense of weariness and relentlessness of the choreography. We are aware of the contrasting, plaintive, melismatic, flowing, interpolated woodwind figure with its particularly pungent reedy tone colour and timbre, in direct contrast to the dark, sombre opening figure. The introspective countenance of the dancers corresponds with the incantatory nature of the melodic lines. Later we identify a repetitive, quiet, reflective, sustained, melodic fragment

played by flutes and violas, with its parallel harmonies, cantabile quality, restricted range, and expressive rise and fall of dynamic, which the controlled trance-like movements of the dancers match perfectly. The visual effect of the dancer's short, confined, phrases in unison in a large circular formation, complement the music and together suggest a feeling of repressed sexuality.

Additional trilling counterpoint on piccolo flute and piccolo clarinet with its conflicting rhythmic impetus, serves to increase the textural complexity, harmonic tension and general feeling of expectancy, as the dancers begin to move with greater freedom, yet still in a controlled way.

There is an occasional elongation of the phrase structure within the basic insistent quadruple meter, and a general feeling of irregularity and unpredictability conveyed by the use of frequent contrasting blocks of orchestral combinations and colours and fluctuating time signatures. The insistent, insidious quadruple pulsings are marked by the dancers with processional movements, forwards and backwards, interspersed with fast bending, (to correspond with the emphasised beat), twisting and running passages.

We are aware of the sudden fortissimo explosive outbursts signalled by terrifying gong strokes. A dramatic forceful presentation of the previous flutes/violas melodic line follows, now with highly dissonant, exceedingly complex, harmony, vastly increased weight, size, density and colour of massive orchestral texture. The dancers fall to the ground dramatically on each of the heavy gong strokes, and the

coincidence of their sudden gestures with the music, after the previous less dynamic section is strikingly effective.

The insidious snarling brass glissandi interpolations, the dissonant harmony, and the way the music builds repetitively and insistently, climaxing on a pause at dynamic breaking point, are combined with correspondingly wilder, more angular movements, the dancers bodies writhing and contorting violently to convey a sense of panic, terror and alarm.

This, then, is a brief outline of a remarkable ballet sequence which, in general terms, exhibits both tremendous controlled strength and wild abandonment. The dancers, with their repetitive large, low step-wise movements with occasional contrasting jerking, bending movements, at first tightly confined and then powerfully released, create an overwhelming impact which mirrors appropriately the primitive, ritualistic savagery of a pagan ritual which is at the heart of the complete work.

Searle remarks about the music's uninhibited expressive quality, and the way the endlessly revolving simple melodic ideas, using four or five notes, lend a kind of hypnotic effect;[10] this is matched so appropriately in the whole disposition of the dancers during the entirety of this interpretation.

In recognising (i) the slowness, heaviness, repetitiveness and simplicity of the rhythmic pulse and patterns, (ii) the overall simplicity, sustainedness and smoothness of the melodic lines, (with their restricted

range, contours and intervallic configuration), (iii) the static, dissonant harmonies, (iv) the simple, homophonic texture, and (v) the simple polarity between two contrasting levels and clearly defined transparent timbres, the basic expressive qualities of heaviness, sustainedness, simplicity, strength, passivity, ritual grandeur and, what Shouvaloff and Borovsky call, "the primeval mysticism", are apparent.[11]

Part of Stravinsky's stylistic strength lies in his capacity to keep us engaged. The musical elements are always unpredictable, the melodic and rhythmic lines and fragmentory phrases seldom four-square, the timbres unusual and compelling, the harmonies asrtringent and the textures novel and exciting. Exactly the same can be said of Pina Bausch's choreography. It is not surprising that many people actively seek out such experiences repeatedly and derive positive pleasure from works which offer such an expressive range and enriching affective experience.

It is important to remember, in considering the marriage of music and choreography, for example, in all compound art, that it is not so much a question of a continual direct one-to-one relationship between the musical gestures and the dance gestures in ballet, or specific musical gestures and speech/action in plays, although there are many occasions in film, plays, ballets where music, movements, actions, gestures coincide to heighten a dramatic point. In ballet, for example, punctuated, wild, strong punching limb movements are frequently directly matched with punctuated, heavy, loud musical chords, however, our responses do not necessarily

rely on this direct coincidence for much of the time; indeed too much use of such devices tends to become obvious, naive and banal. What is important is that the overall feelings of a particular ballet, film, play sequence, are mirrored in two or more media simultaneously to a point where the several sense responses coalesce. Ideally we are not aware of two independant modes of expression, each is subjugated into a single, unified expression of feeling.

3. ACTION, LANGUAGE AND MUSIC. (OPERA/MUSIC-THEATRE).

To illustrate the compounding of drama, poetry and music we shall explore in some depth what many regard as a remarkably imaginative and superbly integrated work of theatre by Benjamin Britten - "Noye's Fludde", (1958).

After some preliminary remarks, several instances, which highlight Britten's skill in achieving a kind of fusion of musical and conceptual thinking, will be cited.

Orr,[12] reflecting on Britten's operatic genius, remarks upon his ability to:

> "find a total musical design to express the dramatic and poetic requirements peculiar to each of his many works in the genre."
> "The ways Britten achieves a fusion of musical and conceptual thinking in his vocal settings (above all his operas), and the ways a dramatic situation finds its perfect parallel in musical thought are something more than colourful mood painting!"

This notion of fusion is at the heart of this study, and in Britten's opera the essence of the ensuing drama (its underlying character, mood, atmosphere, spirit) is so superbly encapsulated within the musical utterance that, not only is the purely musical coherance so subtly related to the conceptual ideas that they contain, but also, as Orr suggests:[13]

> "there is surely a sense in which they lead us into an area of artistic truth that is beyond the category of either music or words."

Within "Noye's Fludde" is a whole range of expressive variation of mood and structural change:

i) The majestic opening.

ii) The excitement and urgency of the gathering of the materials for the building of the ark.

iii) Noah's solemn aria as he sets about building in earnest.

iv) The cheerful good humour of the entry of the animals into the ark in pairs.

v) The nobility of the accompanied Kyrie.

vi) The conflict between Noah, his wife and gossips.

vii) The marvellous restlessness and menace of the storm sequence and the panicking of the animals.

viii) The calmness of the abating storm.

ix) The gracefulness of the dove sequence.

x) The jubilant threnody of praise and thanksgiving for safe deliverance.

xi) The profound eloquence and spirituality of the closing pages.

These, and a whole host of subtle nuances of mood, show Britten's immense capacity to create appropriate atmosphere by structuring musical components with economy and expressive power which we can respond to with affection.

We shall examine three of the most significant episodes to illustrate the structural and expressive interaction between language, drama and music.

Initially, it is important to mention how the spirit of conflict between good and evil, guilt and redemption, which underlies the whole drama, is achieved by recurring F natural semitonal displacements within the E minor tonality at

various points in the first part of the opera. As Evans observes, these 'foreign' F naturals serve as a source of tension and illustrate the facility with which Britten persuades illustrative and structural detail to coincide.[14]

The economy and simplicity of Britten's language is nowhere more effective than in the sequence depicting the building of the ark. The syncopated rhythmic accompaniment and melodic line, in fast tempo against a pedal, effectively suggests the activity, energy, brightness and excitement as the building materials are gathered, the homophonic and transparent textures admirably in keeping with the simple nature of the process. The eagerness, apprehension and sense of urgency of the enterprise is vividly conveyed in music of infectious buoyancy, with its repetitious, jazzy, melodic line and pulsating triadic accompaniment. This dancing tune which Noah's children sing is pentatonically innocent, according to Mellers, "at once medieval and jazzy, marvellously suggesting youth's equivocal eagerness and apprehension, the shifting keys a dramatic device to convey excitement."[15] The contrasts of tonality not only mark each character's contribution to the enterprise but also provide an excellent foil to the solemn E minor modality which pervades the opening section. In this cumulative song no two verses are identical, and the canonic imitations subtly convey the cumulative energy, physicality, solidarity and anxiety of the corporate activity.

The next illustration chosen, the entry into the ark sequence, shows how Britten's imaginative integration of three disparate ideas/elements, in a cunningly woven structure, is totally convincing and moving, and very effective theatre, the audience as it were being drawn into the ark along with Noah and the animals. This interaction also gives the sequence its quality of cheerful bonhomie and geniality.

At the outset, alternating tonic/dominant arpeggiated chords support the strong, vigorous verse melody sung by Noah's children as they announce the entry of each group of animals into the ark, two by two. The persistent, regular, thrumming, marching chords, the energetic repetitious melodic line in warm B flat major tonality, with its insistent Scotch-snap rhythms, accents, strong pulse, interpolated triumphal bugle fanfares, and tonic-dominant harmonies, all imbue the episode with a radiance, activity and impetuousity, capturing the innocence and eagerness of each group of animals as they march jauntily through the congregation.

The chanting of the "Kyrie Eleison" refrains is both boldly dramatic and strangely moving, a simple two-note chant set against a curiously energetic and insistent ostinato, which gives the whole passage tremendous impetus, excitement and fervour. The bugle fanfares which herald the arrival of each new group of animals lend a strong sense of power to the proceedings, summoning and martialling the groups with military precision.

Each different entry is announced in a different key,

giving room for some delightful characterisations and variants, the cats, rats and mice squeaking the diminution of the Kyrie motif in high pitched fervour to great effect. One is totally captivated by each group of animals and awaits each new group with eager anticipation. Structurally, says Mellers, "the Kyries gradually grow from comedy to liturgical awe."[16]

Britten's remarkable resourcefulness in developing the elements and selecting the appropriate atmosphere for each animal group is enhanced enormously by the orchestral effects, and the whole episode reaches a splendid climax with the bugles prefacing the final noble, unaccompanied peroration of the Kyrie, by the whole ensemble of animals, with a brilliant extended fanfare of inexorable power.

This whole episode is a masterstroke of both dramatic and musical invention, and one that is powerfully memorable both visually and aurally long after the performance has finished.

The ensuing conflict between Noah and his wife marks the turning point between the two main sections of the work. At this point there is a fundamental structural modulation - from E minor (the key for sinful humanity) to C (the key for the storm and resolution). The enharmonic conversion of Mrs. Noah's abrasive D sharps to the mediant of the C minor chord (sustained on the organ) is a miraculous shift, "the most patent modulation of the whole work" says Evans, marking Noah's relief at finally persuading his wife. Now the redeeming storm can work its way.[17]

The way Britten achieves a dark brooding restlessness and menace in the storm sequence by means of a passacaglia structure, which conveys a sense of an enormous span of time and a rock-like strength, totally at one with the developing drama, is remarkable. The chromatic outline of the passacaglia theme with its angular contours and surging dynamics aptly suggests the serpentine waters creeping onward. The rhythmic restlessness and menace of the four bar theme, with its atonal ambience and sequential movement upwards in whole-tone steps, is at once striking, significant and apposite. Roseberry comments about it thus[18]:

> "the tension of this theme is brought about through the conflicting tonal and atonal cross currents set up by its intervallic structure, an inspired musical counterpart to the drama of the flood which goes beyond mere pictorialism."

Evans notes how the twenty seven statements of the theme suggest, if not forty days and nights, certainly "a vast passage of time."[19]

The various elements of the storm (the raindrops, wind, waves, flapping rigging and so on) are marked by particular, unusual and fascinating instrumental, rhythmic and melodic ideas and timbres, and the increasing panic of the characters is mirrored in the increasing complexity, chromaticism and triplet movement of the music. The singing of the second hymn at the climax of this section represents both a cry for help and a feeling that, with faith, all would not be lost.

This whole storm sequence shows Britten's brilliant sense of theatre, and his outstanding economy of means. Each verse

has subtle variations of tonal contrast and differences of texture and orchestration to suit the appropriate character, mood and situation.

A particular source of satisfaction in "Noye's Fludde" springs from Britten's involvement of children both as actors and instrumentalists, and his involvement of the audience at key moments through the use of hymns which encapsulate the required mood so tellingly and serve as pivotal points in the drama - moments of corporate identity for everyone.

Evan's observes that much of its success, of course, must be attributed to the text, which allows children "to lose themselves in a patent enactment of a legend", but "to write childlike music that communicates powerfully (and not only to children) on repeated hearings is less likely to be a knack than the imaginative practise of compositional skills".[20]

It is not just Britten's ability to find the right parallels in musical ideas for each mood, event, atmosphere or character, but that he finds appropriate musical structures which are both integrated and interactive, and which express the particular dramatic requirements. The overriding interaction of music with drama, lyrics, movement and staging, makes this work such a valuable and valued aesthetic experience.

We can only be entranced by this colourful pageant and its sincerity and integrity of purpose. It is a cunningly woven and interrelated musical structure, governed by tonal contrasts and tensions. The profound emotional effects are

nowhere more compelling than the bugle fanfares and hand-bell passages of the closing pages, with their poignant intimations of immortality. As Kennedy says,[21] this is Britten's "most lovable work", not least because of its "disarmingly touching blend of amateur and professional."

Roseberry observes:[22]

> "When, young people join in Tallis's Canon in G major while the bells and bugles ring out their carillons in B flat, or feel the grinding conflict of Britten's passacaglia theme against Dyke's familiar hymn tune in the storm, they experience at first hand an inspired handling of bitonality which is, moreover, thoroughly justifiable in severely practical and dramatic terms, Herein, surely, lies the unique value of Noye's Fludde as an educational composition apart from the sheer enjoyment it affords the children in making music for themselves - an aspect of course, which cannot be overestimated in itself."

FUSION.

The concept of fusion in the arts may be explored on several levels. Before discussing the process in compound arts, several introductory comments concerning other forms of fusion need to be made. A few authors point out that fusion is basic to each individual art form in the sense that, for example, a single sound in music, a single word in poetry, a single movement in dance, or a single movement of an object or a person in motion pictures, involves a kind of 'micro-fusion' of several components. Seashore has pointed out, in tonal hearing, sound waves fuse to produce pitch, intensity and timbre.[23] The individual sound waves are not perceived as separate events. Similarly, Arnheim points out, in film, the individual separate shots which the camera records of an object in motion fuse together to produce a motion picture.[24]

At a more sophisticated level, Pepper argues that each medium involves a fusion of its own elements of expression. For example, a single image or mood, the character of a phrase or line of poetry is derived from a fusion of the character of the details (individual words, combinations of two or three words) interrelated within a stanza. The character of the image/idea grows out of a fusion, "the cementing together or interpenetration of the interrelated details." The separate notes of a simple chord in music, for example, when fused together, give the chord its specific

character.

Next we have a fusion in the sense that within a single art form, which has coherence and unity, the expressive structuring of artistic components fuse to form, for example, a 'cluster' of sounds or movements (that is a 'phrase or pattern'). The fusion of duration, interval, timbre, intensity, nuance, tempo and so on, gives the 'phrase' or 'pattern' its specific expressive character. When a phrase is supported by accompanying texture(s) (which may be rhythmic, contrapuntal, or simply a series of chords), a musical 'complex' or sentence is formed which is the result of a fusion of many interrelated components which, by their interaction, give the 'complex' its expressive quality.

In addition to these, the way the successive motifs, phrases, sentences are sequenced, imitated, transposed, repeated, contrasted, to make a section or whole, also involves a kind of structural fusion which is vital, if the statement or work of art is to be coherent and logical.

Essentially, the most significant process of fusion is that which occurs sometimes between two or more media of expression in 'compound' art, for example, song, ballet, motion picture. It is this process of fusion which concerns us here. An expressive 'focus' (usually referential or symbolic) triggers a special kind of interaction between the essentially different components, clusters, and complexes of the two or more media involved, which blend and fuse to such an extent that they are perceived as symbiotic. A new kind of

expressive 'compound' emerges in which the components of the two or more media become transformed into something which is greater than the sum of the individual parts and create a new affective unity which the separate media alone cannot achieve.

Fusion will be considered in relation to the main composite art forms. Several related concepts such as synthesis, assimilation, unity, synchronisation of the senses, competition of interests, symbiosis and integration, will be explored with reference to the relevant literature.

Beardsley, in discussing the special relation of words and music, points out that some words and music unite to produce a whole that is a distinct aesthetic object in its own right. "There is," he says, "a sense in which verbal discourse (poetry) can be said to fuse with a particular musical composition".[26] In the combination of words in song and opera two things need to be considered:

i) How is the music related to the sound of the words?

ii) How is the music related to the sense of the words?

> "A word sung to a note becomes part of the timbre of that note, and thus part of the musical sound itself. Moreover the movement of the words as sounds, their stresses, pauses, rhythmic groupings, syllabic divisions, affects the movement of the music. Hence the problem of opera translation."

> "A melodic setting must preserve the important secondary meaning of the original text by adjustment of the stresses and pauses, so that the suggestion is not lost. Sometimes the suggestion is intensified, or new and relevant suggestion is added by subtle nuances in the music."

Our main concern is the connection between the sound of

music and the meaning of the words. Some words and music seem to have a strong natural affinity, for example, Schubert lieder, Gilbert and Sullivan. However, different words have quite often seemed appropriate to the same music as different music has seemed appropriate to the same words.

The fusion theory, according to Beardsley,[27] concerning the link between words and music, asserts that:

> "a musical passage is coherent with - appropriate to - a verbal discourse sung to it if it has some fairly intense human regional (that is " expressive / affective") qualities that are either qualities designated by the words, or qualities of the events or situations described by the words."

Beardsley cites an interesting example to clarify the theory: "In Handel's "The Messiah", the words for the bass aria 'The people that walked in darkness' are accompanied by a wonderfully wandering, uncertain, shifty melody in B minor." The passage is partly imitation of physical movement, but also partly imitation of psychological processes. "It has not only kinetic qualities but human qualities as well. The human regional qualities of the music correspond to the human qualities designated by the words." There is a distinct appropriateness of music to words; inappropriate music would jar. The human quality of the music is that designated metaphorically by the words.

Beardsley points to yet a subtler relation between words and music - the concept of "presentational specification".[28] He says that it is not enough just for a sad verse to be set to sad music. There must be something more. "The music must not merely underline the words and intensify their meaning, but

add to them in some noteworthy way." Music can be more specific about different kinds of sadness - whether, for example, the sadness is due to resignation, irritation, self-pity, irony and so on.

Langer, in considering the "principle of assimilation" of words and music, thinks that what all good composers do with language is neither to ignore its character nor obey its poetic laws, but to transform the entire verbal material (sound, meaning and all) into musical elements.[29] "Music swallows words", she says. "The words must convey a composable idea, suggest centres of feeling and lines of connection to excite a musician's imagination." She continues:

> "When music is strong and free it can swallow and assimilate not only words but even drama. Dramatic actions, like the 'poetic core' become motivating centres of feeling, musical ideas."

Fusion of words with music, Langer asserts, is perhaps easier when the text of the song does not distract us by calling attention to itself as poetry. It does seem, very often, that mediocre poetry makes a better component of song than good poetry, though this is a somewhat contentious statement.

Langer, in talking about the interrelationships between the arts, considers it vital to regard each art as autonomous:[30]

> "each art has its own principles of constructing its final creation. But in tracing the differences there comes a point beyond which no more distinctions can be made. It is where the organisational devices reveal the principles of dynamic form - the principle by which every work of art achieves organic unity, vitality of form and expressiveness - that is, that all art is the creation of perceptible forms

expressive of human feeling."

She is very critical of much of what passes for unity, integration, and interaction between the arts, such as the practice of painting the counterpart of a symphony, or attempting to parallel poems or pictures in music, or attempts to translate in one medium the emotional values of a work in another; for example, Walt Disney's "Fantasia". She thinks however, that there are some notable exceptions to this general rule; for example, T.S. Elliot's "Four Quartets", which transcend differences between the arts.

Reid goes further than Langer, citing examples to show how occasionally words and music, as in certain lieder and opera, can be so well integrated that the percipient experiences the "marriage" as a "complex which unites and fuses life experiences and musical experiences."[31] But more than this:

> "it is transformed into a whole which is more than an addition of two parts. The elements are <u>fused</u>, each flowing into the other in a new aesthetic embodiment - not simply a coexistence of separate elements."

"Compound arts" are difficult to unify both in the making and in the appreciation, and as Reid points out, with great lucidity:[32]

> "ideally one should have assimilated each aspect so completely that in the mature aesthetic experience itself of the compound art, it is no longer "compound" but "<u>single</u>" and in aesthetic experience indivisible, the "parts" or even the aspects indistingishable."

The question we need to ask is, "Can words (including their meanings) be beautiful in song?" "Can music be

beautiful in song with words?" If the question posed is, "Can spoken poetry and sung music, each with their own independent beauty, combine harmoniously with each other, the answer is that they cannot, for each is complete - sung poetry can never be the same as spoken poetry, and poetry is meant to be spoken not sung. The words, as sung, have a wholly different aesthetic value, but not necessarily an inferior one. In fact they are not strictly comparable at all." Reid sums up the problem neatly:[33]

> "song is not music plus poetry, it is words sung, and its beauty is a new "emergent" beauty which is judgeable by its own intrinsic standards and not by the standards of music or of poetry as they exist independently."

There is strictly no "sacrifice" of words to music, though song words may, taken out of their context, appear less poetical. As a rule, when we have known and loved a poem first, and then hear it as the words of a song, we tend to regard it as a spoilt poem. Until we forget it as a poem we cannot judge the aesthetic value of the words as a song.

The fundamental principle of art which makes the transformation of a poetic line into musical thought possible is clearly stated by the composer Tedesco, who says:[34]

> "the poem must have an expressive core, it should express a state of soul. It should express the core in a perfect. simple, clear and harmonious form, but without too many words. A certain margin should be left for music. From this point of view, an intimate and restrained poem is preferable to one too sonorous and decorative. To produce the instrumental part is a matter of finding the right atmosphere, the "background", the environment that surrounds and develops the vocal line. The expressive core, which may be formed of one of several fundamental elements, provides the key to the poem itself. It is this key that one must discover and to which one must give

utterance through almost symbolic means."

Stravinsky has written at length about the need to secure the integrity of music by ensuring that it is not simply a "battery of supportive effects." He has expressed concern that song seems to be too bound up with words to the detriment of the overall musical expression.

"Form and expression are inextricably interwoven," states Bernstein, "none more so than in the marriage of words and music.[35] There should be no conflict between formal perfection in the music and the semantic meaning of the words":

> "Form and expression are simply different aspects of an indivisable entity. The evidence of great masterpieces such as Bach's Masses and Passions, and Palestrina's works for unaccompanied voices bears witness to the way in which the formal perfection of music wedded to words affects interaction to the mutual enrichment of both."

There are many occasions in the union of words and music when the semantic meaning of words is in such accord with the expressive content of the music that we perceive them as symbiotic. Bernstein discusses this process in "The Unanswered Question":[36]

> "Music has intrinsic meanings of its own which are not to be confused with specific feelings or moods, and certainly not with pictorial impressions or stories. These intrinsic musical meanings are generated by a constant stream of <u>metaphors</u>, all of which are poetic transformations." "Metaphor is the key to our understanding.....metaphor accomplishes the supremely difficult task of providing a name for everything (our interior lives, our psychic landscapes and actions, where names elude us.) It is thus that poetry and music, but essentially music, because of its specific and far reaching metaphorical powers, can name the unamable and can communicate the unknowable."

"Music," Bernstein maintains, "is a kind of 'metalanguage', and it may be that there exists an innate universal grammar of musical metaphor.[37] All metaphors, verbal or musical, derive from transformational processes." He thinks it is possible to find musical equivalents for specific metaphorical operations in simple figures of speech such as antithesis, alliteration and the like. For him the metaphorical process is the vital link in providing a basis for unification between poetry and music. For perfect union, Bernstein believes that "the semantic elements of both must be compatible and merge into a single entity."[38] In short,

> "a composer setting words to music seeks those notes which he considers most condign to the semantic values of the words he is setting. These well matched components, verbal and musical, can be found happily married throughout the history of music."

So far we have been talking of well-matched components and what can result when they unite. But there are many twentieth century works where ill-matched components meet. Stravinsky's works are "an encyclopaedia of misalliances, producing indirection and obliquity - objectified emotional statement delivered at a distance." Yet these mismatched components are equally moving. But when these compositions are examined closely, it can be seen that Stravinsky is using the same qualities of expression as previous composers have to give the music its expressiveness and sincerity.

It is necessary in considering what Beardsley calls "mixed arts",[39] and what Reid calls "compound" arts,[40] and what others call "composite" arts, to dicuss the particular problems of fusion between the contributing elements. Reid

asserts that the chief problem in composite arts is basically the "competition of interests" between those contributing elements which themselves are arts in their own right.[41]

Most aestheticians would argue that music and words can be combined to produce a distinct artistic whole in its own right. Most would argue that music and words do express life feelings, and often express their nuances in remarkable ways. In talking of song and opera Reid says that:[42]

> "not only do you have 'life ', (that which can be suggested by words and actions, with their extra musically understood meanings, and music together) but that, in this compounded art of words and music , the music itself is deliberately designed to express life meaning."

Ferguson, discussing music as metaphor, remarks on the "picturesque symbolic touches" in the vocal music of Bach and Handel.[43] If such "symbolic touches" are merely added and not integrated musically within the musical form, it could be argued that they are extraneous and inartistic.

In music with words, the "life meaning" may be said to be "fused" with the other musical factor in the compound. "Fusion" is not overstating the case, since "the meaningful words are one part of the content of feeling and emotion, whilst the musical forms are the other". It would seem that the subtleties and complexities of music, in music with words, are able to "refine and develop our cognisance of the life feeling."

For the auditor of compound arts, especially song, Reid thinks it is probable that there is a kind of "rapid alternation of attention between words and music."[44] By

assimilating each aspect so completely the compound nature of the song should perhaps no longer be regarded as compound but as single and indivisible, the parts indistinguishable in actual experiencing of the song.

With regard to the question of unity as pertaining to the presentation and perception of composite works of art, Munro observes that opera is often regarded as the ultimate synthesis of the arts, not simply because it:

i) involves the combination of highly diverse components (visual and auditory),

ii) suggests, through mimesis, verbal symbolism and common association (in music and gesture),

iii) is often highly developed along many lines simutaneously (for example, plot, characterisation, stage design, musical design),

but also because it involves the combination of many different contributing specialists, artists who cooperate in composing, directing, planning and performing it.[45] Unity, Munro maintains, under such circumstances is difficult to achieve. The diversity of the whole undertaking is enormous. Such diversity of process, Munro observes, exists in the making of a motion picture, but is much less apparent in the finished film.[46]

Clearly some unification is necessary if we are to have something more than a "loose assemblage" of separate arts, he suggests. Unity is partly achieved by bringing together the constituent factors in space, time, or both, so that

they can easily be "co-perceived", either together or in close succession. Unity is further increased by similarities among the constituent parts, and by the subordination of all details to, what he terms, a comprehensive "framework".

Because of the highly complex nature of opera and ballet a complete merging of all the diverse elements at any one time is seldom attained. This is due to the fact that in these art forms several "frameworks" coexist on equal terms. In opera the plot is the main framework, usually representative, told by word and gesture, with music and movement and sometimes dance incorporated. Yet it is the music which is usually the factor most highly valued, despite the fact that music is only 'accessory' to the plot, adapting itself to the action and dialogue. As Arnheim observes,[47] "music tends to dominate decisively rather than merge." Of course styles of opera and ballet differ as to the extent to which music or movement is subordinated to plot or dramatic framework.

In opera, says Reid, there are many claims on our attention - the dramatic plot, the spectacle of dramatic acting, the poetry of words, the orchestral and vocal music.[48] Critics often tend to focus on one factor. In relation to this, Fry makes a distinction between "pure" and "impure" arts in his provocative book "Transformations". Reid is critical of this because sometimes Fry seems to mean by "pure", arts which have no competition of interests (pure music, pure visual plasticity), yet at other times he seems

to be referring to "the perfection or failure of perfection of the aesthetic unification or fusion of various competing interests in some works of art." Fry is certainly quite emphatic about the difficulty of complete aesthetic fusion in complex arts.

The "mixture" in composite art works can take the form of-

i) a mixture of the appeals of different sense elements (for example, the visual with the auditory in dance), or

ii) a mixture of the appeals of body and of subject matter.

There is, of course, frequent overlapping. In many arts the appeal is mainly through one sense (drawing, painting, sculpture, music, architecture, acting without words, poetry read aloud.) In compound arts, for example, song, opera, the appeal is through several senses.

As Reid says, "fusion is at least ideally possible, in particular where each part is no longer regarded as a separate entity but is transformed by its relation to other parts in the aesthetic whole." Thus it is to some extent inaccurate and misleading to speak of "compound" arts because, in perceiving for example, the setting of words to music, "both are apprehended at once, not only in their full significance, but mutually exalted by the cooperation of the other." [49]

Opera, if it is good, does not consist of a number of arts compounded together; "each element is transformed by its relation to a complex aesthetic whole, 'opera'." According to Reid: [50]

> "Opera is an art into which must be fused two different orders of experience for full enjoyment.

Opera is the concrete fusion."

This does not deny that different elements in the composite art may have different degrees of importance and prominence in different works, but the elements must be judged in relation to the composite art as a whole.

Ballet, like opera, is usually based on a representative framework, provided by plot, or story - that is the outline of the action. In ballet this is conveyed through visual pantomime with costume, lighting,and music cooperating as accessories. Again, like opera, the emphasis in ballet is on the movements (organised thematically into mobile patterns of line and mass), some of which, as Munro indicates, are more or less independent "enrichments" or "accessories", and some of which contribute to telling the story. The story, which gives the unifying framework is not usually the most important thing aesthetically - the audience tend to be concerned with the accessory enrichments, for example, the grace, colour, flowing pattern of movement, which they enjoy intrinsically and not because of the story they tell.[51]

Some of what has been said about opera and ballet applies to a motion-picture, with its colour photography, dialogue, pantomime, incidental music and sound effects. Motion - pictures are, to some extent, more integrated and unified than opera or ballet, although are often biased towards literary or visual frameworks. An interesting deviation from the norm was Walt Disney's "Fantasia", in which musical compositions were taken as a basic framework and animated

films added to them.

In comparison to opera and ballet, motion-pictures do seem by their very nature to allow greater potential for fusion, despite the problems inherent in their creation, as has already been pointed out.

In a remarkable chapter, despite its age, Arnheim examines some aesthetic problems of film.[52] He considers that fusion occurs when patterns from two or more sensory media correspond closely in terms of expression and meaning. The fact that visual and auditory elements are "inseparably fused" in the experience of everyday life cannot justify the compounding of different media in art. "There must be artistic reasons for such a combination": it must serve to express something that could not be said by one of the media alone.

Arnheim suggests that fusion involves a kind of integration in the form of "parallelism" between the contributing media.[53] But here we have a problem. Some media are more representational than others and "may convey underlying themes in a more indirect and hidden manner", (for example, painting and dance). Music however, transmits such ideas purely and forcefully, although its interpretation is more abstract. Fusion in film art, as in other arts, presupposes a kind of "spiritual community of purpose and thought" between the various persons involved in its creation.

Some of the closest fusion between music and the visual image has been achieved in Eisenstein's films (for example,

"Alexandra Nevsky"). This has been clearly articulated in his writings about film.[54] Eisenstein describes the process of fusing the various elements into an organic whole as a kind of "welding". In the sequence where the German knights advance across the ice the "welding" of the music and the image is particularly effective:

> "the lines of the sky's tonality - clouded or clear, of the accelerated pace of the riders, of their direction, of the cutting back and forth from Russians to knights, of the faces in close up and the total longshots were closely matched to the tonal structure of the music, its themes, its tempi, its rhythm.

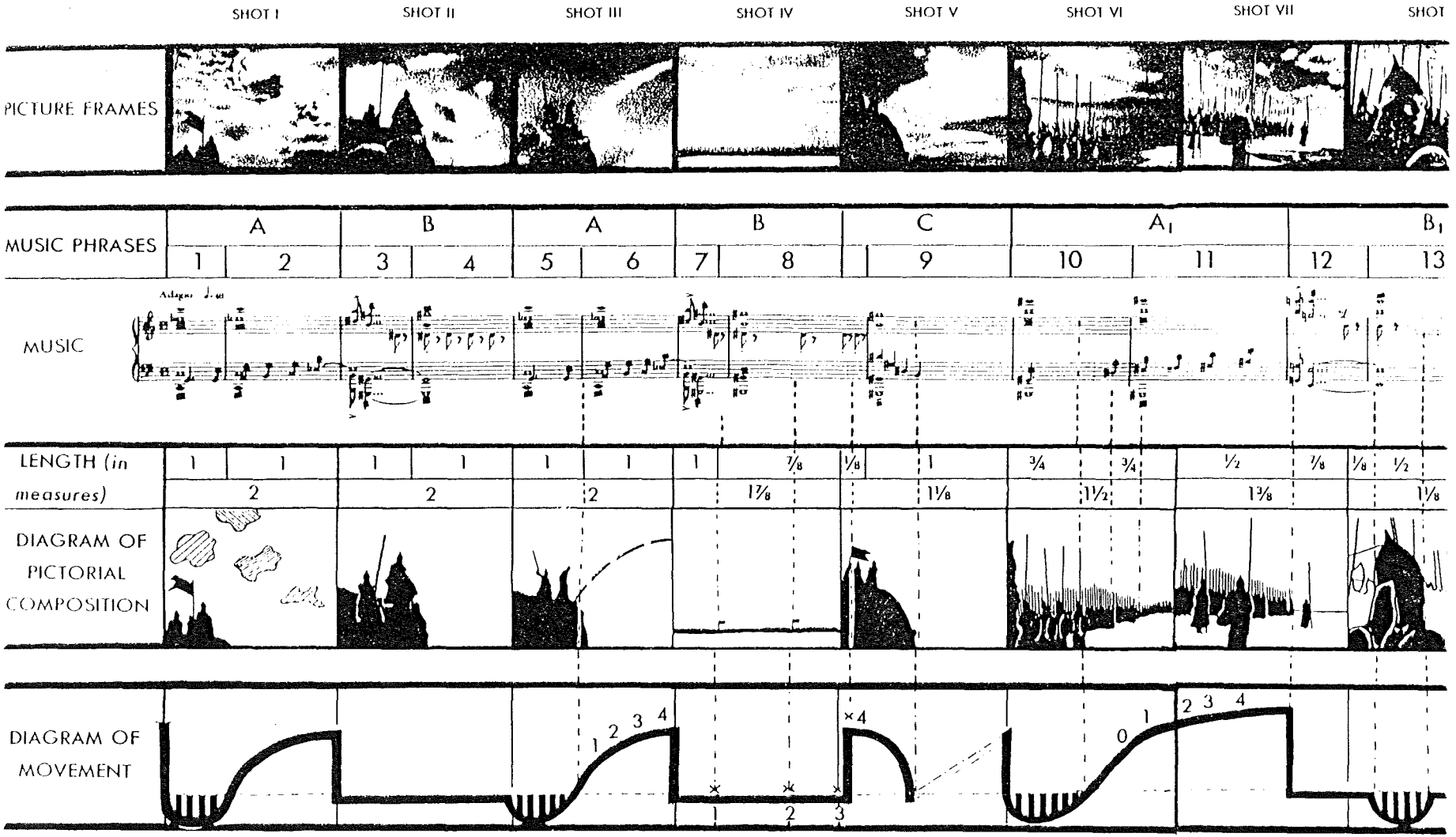
Many hours went into the fusing of these elements into an organic whole:

> "Aside from the individual elements, the polyphonic structure achieves its total effect through the composite sensation of all pieces as a whole. This "physiognomy" of the finished sequence is a summation of the individual features and the general sensation produced by the sequence."

Fig. 4. on Page 156 shows the interaction of visual and musical details.

Eisenstein cites many examples of his imaginative experiments to match music and image. He talks of striving towards "an inner synchronisation" between the picture and the differently perceived sounds. The natural language for relating these two elements common to both is movement. Even on a fairly low plane, interesting and expressive audio-visual montage sequences are controlled by an "identity of rhythm" according to the content of the scene. Melodic movement echoes visual factors such as colour. In a rough analogy, pitch can correspond to the play of light, and

FIG.4.


SHOT I
SHOT II
SHOT III
SHOT IV
SHOT V
SHOT VI
SHOT VII
SHOT
PICTURE FRAMES
MUSIC PHRASES
A
B
A
B
C
A1
B1
1
2
3
4
5
6
7
8
9
10
11
12
13
MUSIC
LENGTH (in measures)
2
2
2
1⅞
1⅛
1½
1⅜
1⅛
DIAGRAM OF PICTORIAL COMPOSITION
DIAGRAM OF MOVEMENT
×4

tonality to colour. This synchronisation may be metric, rhythmic, melodic or tonal. It is important to remember, however, that sometimes there are situations which demand dissonance between the aural and the visual elements.

In summary, Eisenstein states that "the primary definitive inner synchronisation in film is between image and the meaning of the pieces." [55] There are many approaches to synchronisation. Colour, he thinks, has long been used in deciding the question of pictorial and aural correspondence and as an indication of specific human emotions. The desire to achieve a harmonious relationship between the two opposite spheres of sight and sound has been a preoccupation of many, from the Greeks, to Diderot, Wagner, and Scriabin, and he cites several instances of attempts at fusion between colours, words, and music.

Many approaches to fusion between music and image were explored by Eisenstein and Prokofiev in "Alexandra Nevsky". There are a number of methods of building audio-visual correspondence, some of which are naive and simplistic. Genuine and profound relations and proportions between music and picture can only be by reference to the relations between the fundamental movements of the music and the picture, that is, the compositional and structural elements.

Eisenstein formulates a simple practical approach to audio-visual combinations: [56]

> "We must know how to grasp the movement of a given piece of music, locating its path (its line and form) as our foundation for the plastic composition that is to correspond to the music."

He goes on to say that:

> "the most striking and immediate impression will be gained from a congruence of the movement of the music with the movement of the visual contour."

Bazelon cites numerous examples of fusion between components in motion pictures,[57] two of which we include here:

> "To this day the opening to "Citizen Kane" (1941) remains a brilliant example of the total fusion of music, sound, and symbolistic imagery."

> "For the main titles of his score for "Psycho"(1960) Bernard Hermann uses jagged, high-driven rhythms that set the film's pace and put the nerves on edge, pointing up the mood, tempo and emotional fervour of the ensuing narrative with incredible skill, using only a string orchestra."

Hauser notes that film involves an artistic enterprise based on co-operation, and this is evidence of "an integrating tendency of which there had really been no perfect example since the Middle Ages."[58]

Arnheim, in writing about artistic composites with special regard to film, says:

> "the enrichment and unity that may result in art from the co-operation of several media are not identical with the fusion of all sorts of sense perception that is typical of our way of experiencing the 'real' world. Because in art, the diversity of the various perceptual media requires separations among them - separations only a higher unity can overcome."

He makes what is perhaps one of the most relevant remarks for our thesis - namely that an artistic connection made between visual and auditory phenomena is <u>only possible at the level</u>

of so called expressive qualities.[59] At this level, a compounding of the elements that derive from disparate sensory realms becomes possible artistically. Such compounding however,

> "must respect the segregations of the directly perceivable sensory qualities (such as colours, shapes, sounds, movements) through which the artist conceives and forms his image of the world. The expressive features of these percepts serve to interpret the meaning and character of the subject."

To illustrate the point, let us assume all the movements of a group of dancers remain unified, segregated from the accompanying music. Within the musical structure also, all sounds are interconnected. But the similarity of expression conveyed by the patterns of the two sensory areas make it possible to combine them in one unitary work of art. A gesture of one of the dancers may resemble a corresponding musical phrase with regard to expression and meaning, just as the gesture of an actor may correspond to the meaning of the sentence he is uttering.

In a theatrical performance, as with the cinema, the visible action and the dialogue must each present the total subject. There is no difference in principle, Arnheim asserts, between the visual action of theatre and the moving image of film.[60]

In composite works, the various media we have already noted seem to form heirachies, and the success of the various artists contributions in such collaborations requires cooperation in overcoming the discrepency of the different perceptual media. Rivalry between the media may keep the

auditor/viewer from making real contact with the work, not allowing him to "get beyond enjoying the rather formalistic fascination derived from a consonance of similar yet heterogeneous components."

The multifarious combination of specific musical components have a unique capacity to communicate an astonishing range of affect because of their far-reaching metaphorical and symbolic powers, and thus have abundant potential in fusing with poetry, body movements, dramatic action, moving pictures. Music acts as a kind of catalyst because of its unique properties, and figures prominently in all 'compound' art forms.

It seems justifiable to claim, then, that, sometimes in composite works, when such a high degree of aesthetic interaction occurs between the contributing components, a fusion exists, that is :

i) where all the elements merge into a single unity, each triggering off and stimulating potential in others;

ii) where the elements are not merely combined but interact with each other;

iii) where the wealth of imagery brought to bear by each of the elements upon the specific feeling experience, or idea portrayed, fuses (albeit briefly), to produce a more powerful effect than that created by any of the individual components separately.

SUMMARY.

After discussing specific criteria, three examples of

'compound art' were considered: i) interactions between words and music in song/lieder with reference to Schubert's "The Erl-King"; ii) interactions between choreography and music in ballet with reference to Stravinsky's "Rite of Spring", choreography by Pina Bausch; iii) interactions between music, dramatic action and language, in three sections from Britten's opera "Noye's Fludde".

One of the central issues concerning 'compound' or 'composite' arts was the extent that radically different components are presented together so as to be the object of a 'single' aesthetic experience.

The concept and process of fusion was explored with reference to the relevant literature. Various related concepts such as, assimilation, synchronisation of the senses, competition of interests, parallelism and so on, were discussed in relation to song, opera, ballet, drama and film.

Having looked in depth at the various concepts of integration and relationships between the structural and expressive concepts in music, dance, poetry and drama, three specific composites (music and words, music and image, music and dramatic action), and the problems of fusion in compound art, we are now in a position to state two hypotheses which seem to have emerged:

1. Fused arts, which may or may not involve different sensory modalities, intensify expressive character, and possibly create new realms of significance beyond what is

possible in single art forms.

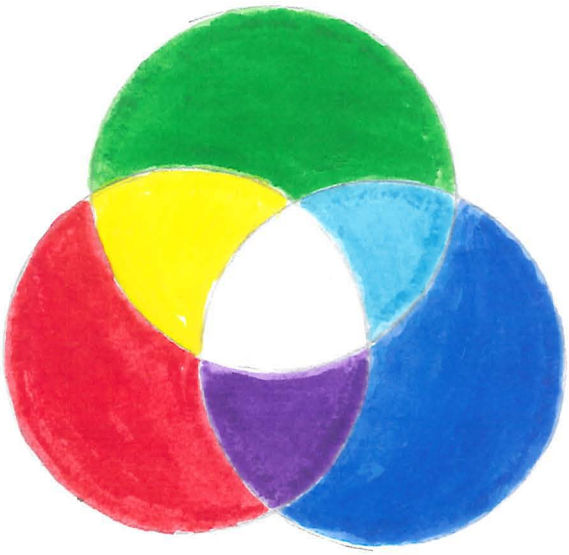
2. The fusion is likely to generate more powerful and sustained responses by increasing impact, clarifying meaning, and maintaining attention for the viewer/listener.

A corollory to these hypotheses is that fusion appears to be manifested most significantly in theatre art forms, especially Music-theatre and motion pictures.

Subsumed within these hypotheses is the notion that mixed art forms appear to present clearer aesthetic concepts, elicit greater response. Also, it would appear that greater conceptual clarity is related to greater aesthetic response; that is, the clearer the concept the greater the response.

EXPLANATION OF THE DIAGRAMMATIC ILLUSTRATION - THE FUSION OF WORDS AND MUSIC IN SONG. FIG. 5, PAGE 165.

The colour system used in the diagram is based on the additive colour 'triangle' of light:



The triangles in the diagram represent six different coloured spotlights.

The three small triangles in the upper shape denote components from the three dimensions of music - Temporal, Spatial, and Vitalising, which interact to make a musical phrase of specific affect, represented by the trapezium (an 'interaction' of three triangles).

Similarly the small triangles in the lower shape, denoting components from the three dimensions of poetry, interact to make an affective verbal phrase.

In their turn the musical phrase and the verbal phrase interact to form a fused phrase of song, this being represented by the central polygon.

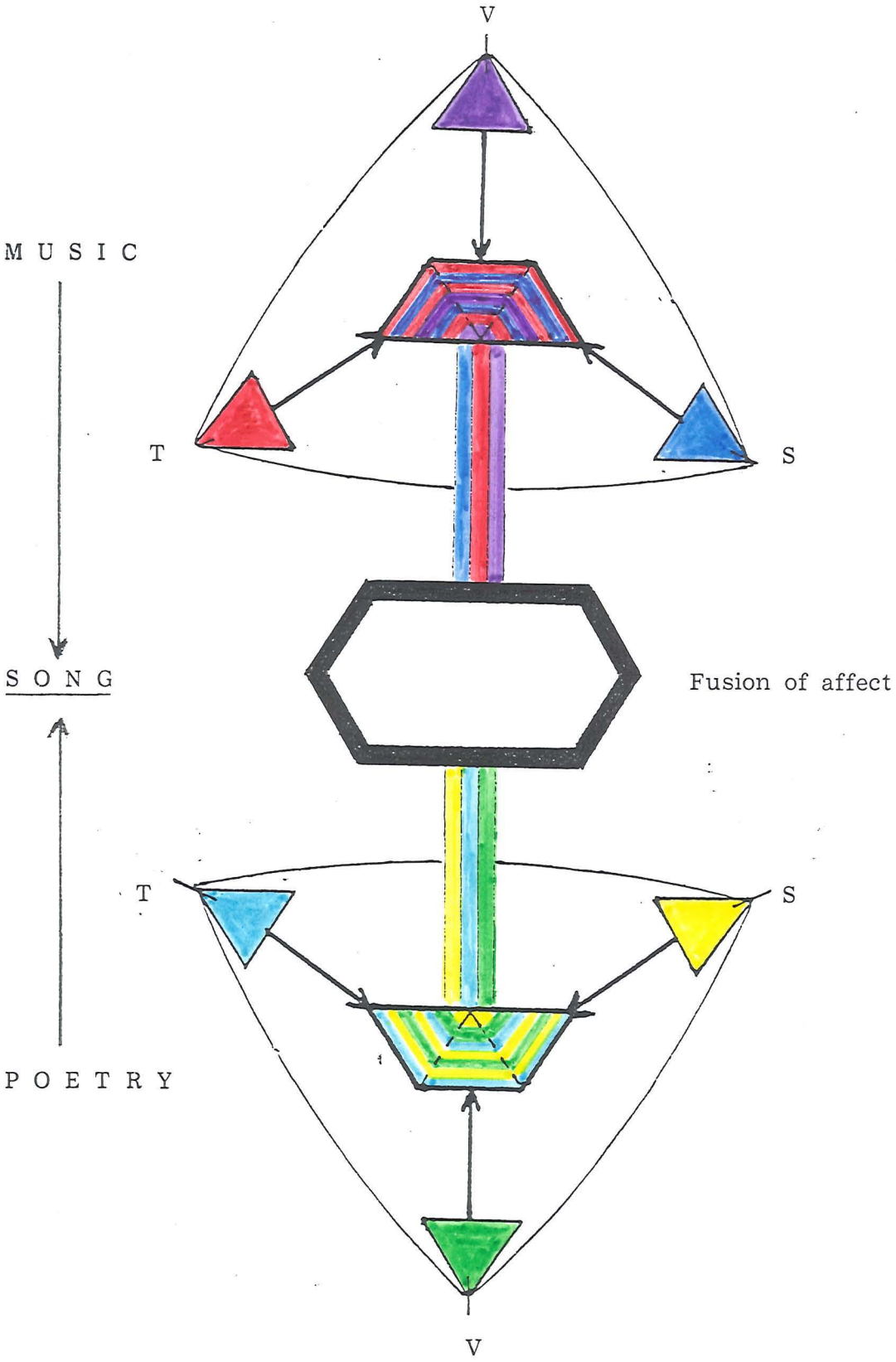
The fusion of the projected beams of light from the six

spotlights, to produce white light, is a metaphor for the fusion of the expressive qualities of the two media. The fusion of the two trapeziums to form the larger polygon is symbolic of the fused song-phrase being greater than the sum of its constituent parts.

As white light can be split up into the whole spectrum, so a 'spectrum' of feelings can be perceived in the song, far greater than those expressed by the individual components, and thus greater in impact, meaning and expressive import.

Although illustrating a phrase of song, the diagram may also be applied to fusions of other media, for example, a phrase of ballet, (music and dance), a brief film sequence, (music and image), and so on.

FIG. 5.



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CHAPTER FOUR.

EMPIRICAL WORK.

INTRODUCTION.

In this chapter an appraisal of the role and interaction of music in motion pictures is followed by a critical survey of previous research into film music. This leads to a discussion of the rationale, procedure, results and statistical analysis of an experiment investigating one instance of fusion, that between the expressive qualities of music and dramatic action in motion pictures.

One of the reasons for the dearth of research into the relationships between dramatic action and music, in plays and motion picture media, as Tannenbaum observed some thirty years ago, is that drama (both in the form of the legitimate theatre, and as presented through television and film) has not been amenable to the kinds of manipulation and control that bonafide experimental research demands.[1] It is only fairly recently, with the advent of video recording, that this has become possible. The controlled observation of variables involved in dramatic presentation was beset with problems, partly due to the lack of adequate measures of the various kinds of effects we may expect drama to elicit, particularly those that lend themselves to quantitative analysis.

Added to this was the wholesale resistance to applying quantitative measures to anything that might impinge on the creative activity of many of those engaged in dramatic

presentations. Even now, in a much more media-orientated age, research in this area of aesthetic communication is not exactly abundant.

It is generally agreed that music can communicate meanings, at least to the extent that a person exposed to a particular musical composition will experience "certain connotations" as Tannenbaum puts it.[2] Much the same can be said for drama and motion pictures. They convey meanings, they have a "theme" or "message" which the creators and performers hope will 'get across' to the audience. The auditor/viewer makes a response. Thus motion pictures, music and plays all share a basic communicative function.

Music has always played a significant role in motion picture media, and to a lesser extent in plays. It is important to remember, however, that, whilst the composition or selection of music for dramatic action in both genre lies within the province of the composer, the effects of such music once incorporated into a drama are clearly of vital concern to the aesthetician and communication theorist, and thus provide a legitimate area for research.

One of the main difficulties in designing experiments to test subjects attitudes/responses to possible interaction between music and action, presented by film images, is the considerable differences in the nature of the two media of expression. It is clear that to try to test for possible interaction between music and dramatic action by using concepts pertaining to one medium (for example, rhythm, texture, contour, in music), and attempt to match them across

an entirely different medium, will not yield satisfactory results. As Bazelon observes:[3]

> "the organisation and development of a piece of music - its organic make-up, impersonal linear flow, and balanced proportions of its formal elements - contrast sharply with the uncertain, often vague and desultory images of filmic reality."
>
> "Film and music are separate forms, and because they operate as distinct entities, they elicit separate stimuli. Each has an individual rhythmic pulse and structure that does not necessarily parallel the other's.....Simply stated, the audio components of rhythm, melody, harmony, orchestration, form, and style are only superficially related to the visual components (speed of movement, directional motion, scene or tangible object, environment and image.)"

The basic concept of movement and rhythm for film and music is, at best, ambiguous. Movement in music, usually refers to what Bazelon calls "the underlying metronomic time unit, or in another sense, the overall breathing pattern of the total form"; whereas the concept of rhythmic movement in film can mean "the measured tempo of people, places and things," or alternatively, "rhythm resulting from the structure and relationships of the literary-pictorial elements."[4]

Despite the somewhat unique attempt by Eisenstein and Prokofiev to achieve a perfect fusion between moving picture image and musical movement, the achievement of such close interaction is only very fleeting and somewhat illusory. What seems more important in this and many high quality films is the overall capacity the music has to reinforce the general tone of the individual scenes in relation to the tone of the picture as a whole.

In order to make the experiment viable we needed to

find a factor which avoided the differential nature of the two media of expression. The key to the problem lay in understanding the special function of music in relation to the actions, feelings, character and mood conveyed through the visual action.

In talking about film music, Palmer provided the solution:[5]

> "the chief concern of film music is to underline the significance of the action rather than the immediate images, and its special function is to blend the two."

Palmer seems to be implying that certain music components, structured in specific ways, if chosen with skill, can reflect the general underlying character, mood, atmosphere and spirit of the ensuing drama and reinforce the structural cohesion of it.

Bearing this in mind, it is possible to formulate a statement which seeks to draw together the two variables (albeit somewhat speculative at this stage):

The degree of interaction/affinity/ congruence between the action presented via visual images and the music, in motion pictures, is dependent upon the degree of interaction/affinity/congruence between the structural and affective components of the music and the underlying character and mood signified in the dramatic action.

The significant action in the motion picture sequences selected in the following experiment focussed upon sequences which were specifically concerned with what Manvell and Huntley designate 'human emotion', 'psychological

underpinning', 'under-pinning dramatic tension', rather than those aspects of motion pictures which are more concerned with scenic evocation, historical pageant, cartoon, evocation of atmosphere of time and place, or scenes where music has a naturalistic/realistic function,[6] since one of the purposes of the experimental work was to tease out the interactions between the 'human regional qualities' of the visual images and the musical score. Films in which music is used as 'neutral' or 'background filler', or "to preserve continuity", as Copland puts it,[7] were likewise not used; sequences where music is used directly to 'counterpoint' the action were also excluded.

With the advent of cinema, radio and television, music took on a new dimension of meaning. Unlike traditional communication sources such as theatre, opera, and folk music, never before had so many diverse classes and cultures shared a common source of communication.

Of all the mass media, television, in recent years has become the most desirable, credible, and the medium with which people spend the most time. Film is one of the major staples of television content and music one of the major staples of television and film. Thus we spend a considerable amount of our time hearing music presented contiguously with visual drama. In short, sound-motion media are increasingly part of our total symbolic interaction.

Merril states that sound-motion media do everything for the receiver by reproducing all the crucial elements of

channels of symbolic interaction - verbal symbols, visual symbols, colour, sound and motion.[8] He contends that sound-motion media transmit a higher quality of information more efficiently and rapidly than other modes of communication, yielding high involvement and participation by combining sound and motion simultaneously.

Vinovich found that affective interpretation of a sound-motion media drama was determined by the affective meaning of its musical score. He contends that music serves more than just the function of mere background and enhancement.[9]

This accords with some of the findings of Tagg, whose remarkable thesis on the "Kojak" theme - "Fifty seconds of television music; towards the analysis of affect in popular music", considers film music "the most important factor in the development of a common code of musical communication in Western culture."[10] He argues that film music is highly influential in a kind of 'global audio-visual learning process' in which the movie-goers and the television viewers have on repeated occasions heard certain objectively determinable "items of musical code" in connection with "certain types of extramusically depicted affective states."

Unlike Vinovich,[11] we shall not suggest that music is "a stronger stimulus in motion picture messages than the visual," or that:

> "the interpretation of a motion picture message is conditioned by a few musical characteristics which act as cybernetic units in controlling the consensus response, making the auditor respond to them rather than the composite effects of the plot, dialogue, visual action, scenery and lighting."

MUSIC IN FILM.

Copland lists a number of ways in which music serves the screen:[12]

i) "Creating a more convincing atmosphere of time and place", sometimes by using a special instrument, or using folk material, or quasi-folk composition. The main title often attempts to convey atmosphere, time and place; for example, the epic title music by R.R.Bennett for "Nicholas and Alexandra", "Slav-romantic in style, and beautifully tinctured with Russian folk song" as Palmer puts it, "which give the early scenes an aura of nostalgia and unreality".[13] Composers are often required to convey what Manvell and Huntley term "period or pageant" music;[14] for example, Walton's music for "Henry V", Rosza's score for the biblical epic "Quo Vadis", that is, music which develops a period atmosphere or builds up the grandeur of some pageant or spectacle set in the past.

ii) "Music which underlines the psychological situation, heightens the action",for example, the unspoken thoughts of a character, or unseen implications of a situation. Music can complement an emotional situation or can be used to counterpoint the visual image. Manvell and Huntley make a distinction between music which builds dramatic tension, and music which expresses or stimulates human emotion.[15]It is important to remember that music can introduce the feeling of tension in a situation while the image on the screen remains

calm. "Music often expresses emotions which actors cannot reveal directly through their speech and action. It can also underline speech, as a kind of emotional 'pointing' (for example, Walton's music for Hamlet's soliloquy)." Sometimes sound effects are combined imaginatively with the music into a deliberate pattern to build tension; for example, Malcolm Arnold's music for "The Sound Barrier".

iii) "Music used as 'foreground'", that is, utilitarian, realistic, naturalistic music. For example, march music, music for dancing, cafe music, night club music, circus music. Here music is an integral part of the action performed on the screen, and helps vary subtly the aural interest of the sound track. Occasionally some scores are pre-planned, that is the visuals are cut to the music, for example, "Hobson's Choice". Sometimes amusing effects are obtained by a contrast of mood to the visual image.

iv) "Music used as a kind of 'neutral' fill-up",purely as 'background' to fill empty spots, pauses in dialogue, or used as 'continuity' between scenes. In fast-changing montage the use of a unifying musical idea may save quick, disconnected scenes from seeming chaotic. Special effects can be obtained by overlapping incoming and outgoing music tracks, as, for example, Copland does in "The Red Pony".

Some film music goes beyond simply underscoring the action. In Friedhofer's score for "The Best Years of our Lives", the score appears to tell a parallel story in musical terms. Structurally the score develops, juxtaposes, and superimposes leitmotifs closely in parallel with the action.

[Appelbaum].[16] A somewhat similar point is made about R.R.Bennett's score for "Nicholas and Alexandra" by Palmer, who notes that it is one of the few film scores in which the music's development keeps pace on its own terms with that of the drama.[17]

Most writers agree that music plays a crucial role in complementing action and dialogue. "Almost always", says Langer:

> "film requires music. Like dream, film enthralls and commingles all the senses, not only by visual means (though these are paramount) but by words (which punctuate the vision) and music (which supports the unity of its shifting world"

She considers that film "is a new poetic mode". "It is omnivorous, able to assimilate the most diverse materials and turn them into elements of its own".[18]

As we remarked earlier, music acts somewhat as a 'catalyst'. It can alter the viewer's perception of the dramatic links between words and images, and stimulate feelings and responses. The power of music lies in its ability to allow producers to suggest and express emotions and associations which would be impossible to achieve by pictorial means alone, thus becoming an integral factor in the whole dramatic pattern of film.

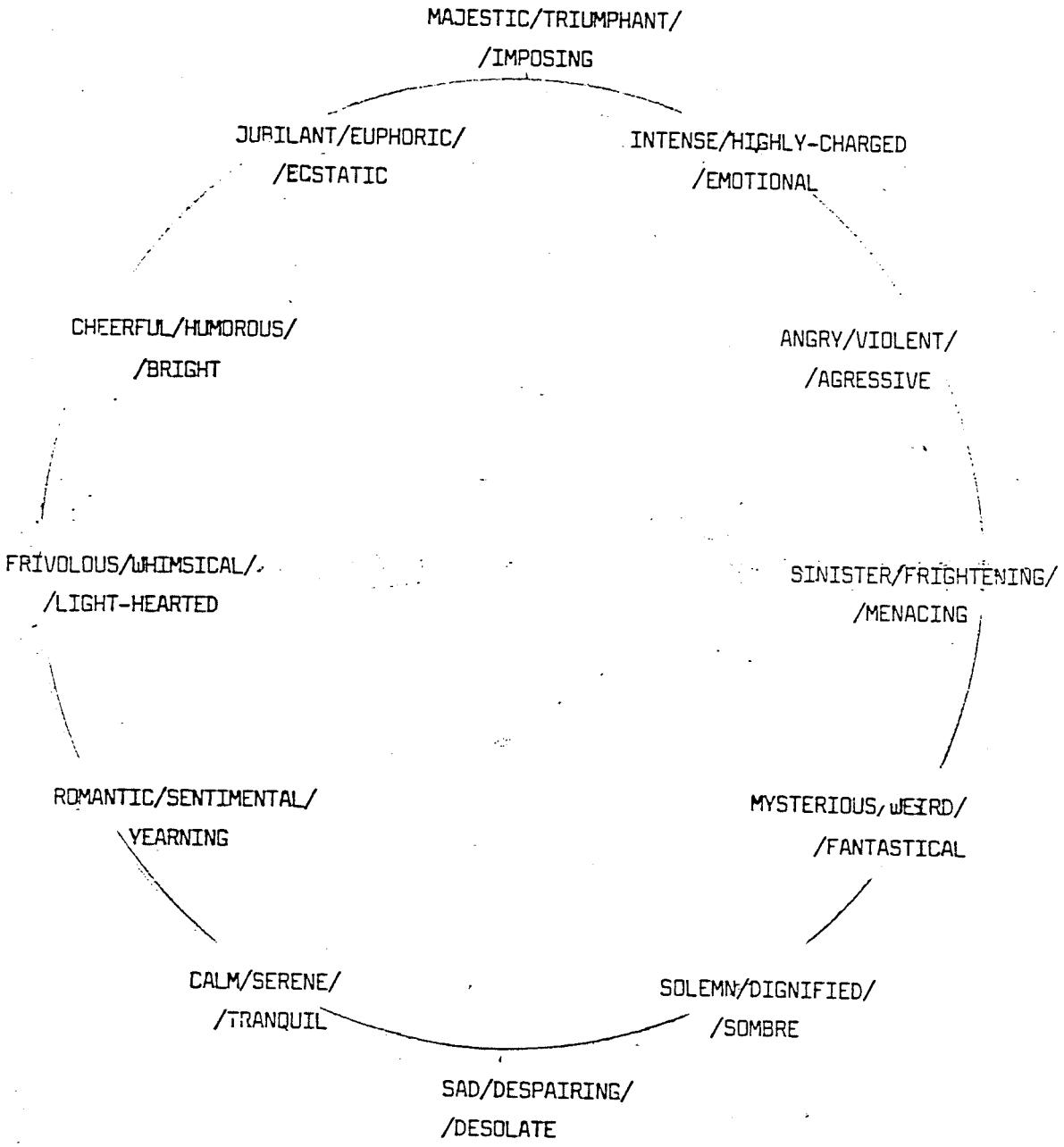
RESEARCH - MUSIC AND MOTION PICTURES.

The experiment in this study takes account of several research projects undertaken during the past few decades.

Partly relevant are various experiments investigating physiological and emotional responses to music by, for example, Valentine,[19] Hevner,[20] Gundlach,[21] and Gatewood.[22] Many of these have attempted to discern the relative influence of certain musical components (especially rhythm) upon emotional responses, appreciation and taste. These generally have had poor reliability and validity, since they tend to isolate single elements, ignoring their interaction with other elements.

Hevner developed a systematic checklist of adjectives characterising various feeling responses.[23] Subjects were asked to choose from a long list those adjectives which seemed best to describe the mood of the music. The sixty seven adjectives selected were grouped together in eight clusters and arranged in a circle. The mood quality expressed by any one group of adjectives was assumed to be almost identical. Thus the characterisation of any passage of music could be made in terms of a profile of eight 'clusters'. The clusters were arranged like the dial of a clock on the supposition that as one proceeded from any given cluster, the mood similarity steadily decreased until the opposite cluster was reached; from there back to the starting cluster the resemblance increased. (See Fig. 6. Page 179).

FIG. 6.



SPECTRUM OF AFFECT.

(After Schoen, Gatewood, Mull, Hevner)

Two other author's research findings are of some relevance to this experiment - they are Vinovich[24] and Tannenbaum.[25]

Vinovich concluded that music is often more than a 'background' to other elements - it is frequently a "primary mode of sharing emotional meaning." His research was based on a synthesis of findings from several previous researchers and can be summarised as follows:

i) Film music can "establish atmosphere, reflect actions, maintain and alter emotions and moods, define characters and even emphasise their unstated thoughts."

ii) Certain musical variables (for example tempo, rhythm, dynamics, texture) which give rise to "perception of illusions of relative size, weight, activity and flow", play an important part in determining the affective or emotional response to the overall "message" or meaning of specific passages in motion pictures.

Hevner, as has been mentioned, demonstrated conclusively, that music has an affective value, and can express definite emotions recognised in general by most listeners of the same culture.[26] Berg and Infante have shown that music influences perception of moving images.[27]

Vinovich goes so far as to contend that a music soundtrack can "override other contradictory components of a motion picture message", though this is not entirely substantiated by his experiments.[28] Valentino concludes that music does appear to have a capacity to help make the whole effect, often more than the total of any of the other parts.[29]

In the light of these points, the ways in which music can intensify and reinforce the other components, and its interaction with visual, narrative and dialogue elements, clearly needs more research.

'Library music' (pre-recorded 'mood' music), extracted from vast catalogues and 'tacked on' almost as an after-thought, would seem highly unsatisfactory. Indeed Schwartz reveals that these 'mood' categories have never been tested,[30] and Vinovich discovered that these catalogues frequently misclassified items.[31] Prendergast dismissed such catalogues as aesthetically invalid,[32] and Wolf found that aural-visual mismatch was all too common.[33] Seidman felt that, if carefully researched, producers and librarians could increase the effectiveness of films if they understood the impact the different musical variables and different types of music have on the perception of media.[34]

Information concerning affect in music is often collected in the same way as in Hevner's experiments,[35] by asking subjects to describe emotional responses to a stimulus by checking or volunteering adjectives. Vinovich, through factor analysis, selected four "affect genres" - "sentimental, majestic, frightening, humorous"; each of which had a set of defining characteristics to communicate a specific type of affect.[36] He found that interpretation of a 'neutral' film drama was determined purely by the affective meaning of a particular music score, but his conclusion that music has

more influence in interpreting meaning than do any of the other components, plot, dialogue, visual action scenery, and lighting combined, is not entirely supported by the evidence.

Tannenbaum's unique study of music in the judgement of a one-act drama presented in three different ways, using seven - point semantic differential scales, showed that the evaluation of a play was not significantly influenced by music, but judgement as to its strength and level of activity was.[37] These findings have some bearing upon the context of our experiment.

Travers'[38] and Zettl's[39] experiments to determine the influence of dynamic levels and repetition on perception and comprehension of media messages proved to be fairly inconclusive. Considerable speculation exists about the subliminal influence of music in film, and Key noted that many viewers tend to discount the music,[40] or are not even aware of it. [Thomas].[41]

In conclusion, despite the lack of really comprehensive and conclusive evidence, these research studies do seem to confirm a relationship between music and perception of media messages, even if many of the experiments are somewhat imperfect.

EXPERIMENTS

Rationale for empirical work.

Since it would be impossible to test the many instances of fusion between the various performing arts we decided to delimit the problem by taking one instance - the fusion between music and dramatic action in motion pictures. Several extracts were chosen encompassing a wide range of style, type and 'mood'. Film was felt to be ideal for our purpose for several reasons:

i) first, it stems from theatre, which it resembles in many respects;

ii) second, it is easily controllable empirically;

iii) third, it is a true medium, designed for the screen, unlike televised theatre;

iv) fourth, film is a very pervasive composite medium compounded of several arts media.

As regards the choice of film extracts for the empirical work, two criteria were used. First, each extract selected was restricted to passages which comprised visual image and music only, without dialogue; second, each extract was limited mainly to one underlying 'mood'. The chosen extracts were fairly short in length in order to avoid any evaluation of structural change by subjects, and only films which had a specially written score were used, as opposed to those which used pre-recorded 'mood' music from published catalogues.

Short extracts were chosen for the experiment from the following films:

1. "Ben Hur".[1959] - Directed by William Wyler. Music by

Miklos Rozsa.

The extract shows a triumphal procession of the slave Ben Hur through the streets of Rome to receive his freedom from the Emperor.

2. "Whistle Down the Wind". [1962] - Directed by Bryan Forbes. Music by Malcolm Arnold.

   The extract is taken from the end sequence of film when the fugitive is caught and led away by the police, watched by a group of children who believed him to be Christ.

3. "Tom Jones". [1963] - Directed by Tony Richardson. Music by John Addison.

   The extract shows a lighthearted playful sequence of the two leading characters riding on a donkey and skipping about in the fields.

4. "Psycho". [1960] - Directed by Alfred Hitchcock. Music by Bernard Herrmann.

   The extract shows a 'close up' of young woman driving a car, (followed by a somewhat sinister policeman), knowing that soon her crime of embezzling from her employer would be discovered.

5. "Rosemary's Baby". [1968] - Directed by Roman Polanski. Music by Krzystof Komeda.

   The extract is taken from the sequence where Rosemary, under the influence of halucinatory drugs, is abducted by the devil worshippers.

6. "Nicholas and Alexandra". [1971] - Directed by Franklin Schaffner. Music by Richard Rodney Bennett.

The extract shows the murder of Rasputin.

Trial experiments

Several trial experiments were devised and aborted, including one which sought responses from subjects to some of the extracts of film outlined above. The questions asked were somewhat arbitrary and did not help to clarify the hypotheses. Another experiment was devised in which the writer composed extracts of music in various 'moods' for which subjects were asked to match passages of prose. This proved cumbersome and did not yield consistent or valid results.

Part One of experiment

Eventually the writer decided to use three factors which seemed important in the perception, understanding and appraisal of many works of art, to determine the degree of response generated by the fusion of dramatic and musical expression in motion pictures. Subjects were asked to respond to the chosen sequences of film, music, or film and music, recorded on video and audio tape, in terms of:

i) clarity of meaning

ii) intensity of impact

iii) capacity to maintain attention.

"Capacity to maintain attention" relates to the capacity of a work to involve the spectator/auditor, assimilating qualities such as absorbing, gripping, thought provoking, stimulating. "Intensity of impact" assimilates qualities such as

arresting, striking, inspiring, memorable.
"Clarity of meaning" assimilates qualities such as comprehension, understanding, intelligibilty, significance, relevance.

These three factors were felt to be ideal for the first half of the experiment and represent a synthesis of several factors which recur with considerable regularity in the 'evaluative' dimension developed by Osgood.[42]

Part Two of experiment

For the second part of the experiment, ten moods/affects were selected (representing the most frequently recurring affects/moods in research studies into the meaning of music, and music in conjunction with dramatic action or motion picture images. These ten moods were arranged in pairs, semantically close in meaning, and arranged in polar opposites, to determine to what extent the expressive character was enhanced by the fusion of dramatic and musical expression in motion pictures.

Thus the empirical work hinged on two related factors:-
a) the objectivity of description,
b) the subjectivity of personal evaluation.

Measuring Instrument.

In both sections of the experiment nine-point semantic differential scales, as developed by Osgood, were used as the measuring instrument.[43] (See Fig. 7. Page 187).

FIG. 7.

Extremely	Very	Moderately	Slightly	Neutral	Slightly	Moderately	Very	Extremely
++++	+++	++	+		+	++	+++	++++

EXTRACT No.

SECTION 1.

RATE THIS EXTRACT IN TERMS OF ITS:

a) INTENSITY OF IMPACT

High _____ : _____ : _____ : _____ : |___| : _____ : _____ : _____ : _____ Low

b) CLARITY OF MEANING

High _____ : _____ : _____ : _____ : |___| : _____ : _____ : _____ : _____ Low

c) CAPACITY TO HOLD YOUR ATTENTION

High _____ : _____ : _____ : _____ : |___| : _____ : _____ : _____ : _____ Low

SECTION 2.

THE UNDERLYING MOOD OF THIS EXTRACT IS:

Humorous & Cheerful _____ : _____ : _____ : _____ : |___| : _____ : _____ : _____ : _____ Sad & Melancholy

Gentle & docile _____ : _____ : _____ : _____ : |___| : _____ : _____ : _____ : _____ Angry & Violent

Tense & Frightening _____ : _____ : _____ : _____ : |___| : _____ : _____ : _____ : _____ Tranquil & Serene

Sentimental & Dreamy _____ : _____ : _____ : _____ : |___| : _____ : _____ : _____ : _____ Majestic & Triumphant

Mysterious & Creepy _____ : _____ : _____ : _____ : |___| : _____ : _____ : _____ : _____ Plain & Ordinary

In the first section the nine point scale moved from extremely high to extremely low as follows :-

	Extremely	Very	Moderately	Slightly	Neutral	Slightly	Moderately	Very	Extremely	
	++++	+++	++	+		+	++	+++	++++	
HIGH	____ :	____ :	____ :	____ :	____ :	____ :	____ :	____ :	____	LOW
	4	3	2	1	0	1	2	3	4	

In the second section the moods were arranged in polar opposites corresponding to the same gradations as the first section, as follows :-

Humorous & Cheerful	____ :	____ :	____ :	____ :	____ :	____ :	____ :	____ :	____	Sad & Melancholy
	4	3	2	1	0	1	2	3	4	

This scale has frequently been used to measure aesthetic response to music in research studies, as has already been mentioned. The early work of Swanwick [44] is relevant in the present context. His young subjects were asked to indicate differences in strength in a particular quality of a brief musical passage. He used seven-point scales as follows :

active____:____:____:____:____:____:____passive

It will be noticed that the left hand column may be regarded as falling at the positive end of the scale, and the right hand column, the negative. On a seven point scale the middle sector would represent a neutral position, no observable difference being experienced in the strength of response to that particular quality. A response moving outwards towards the positive end of the scale would indicate that the quality

appears to have increased either a little, moderately or greatly and vice versa. These scales allow us to ascertain quantitative changes in a particular quality as perceived by a subject. We are asking the subject to make a relative judgment.

Procedure.

In order to test the hypotheses, it was necessary to design an experiment which tested subject's response to the three distinct variables:-

i) action alone (presented by moving images) (VA),

ii) music alone (MA),

iii) music and action combined, (VMC), (combined condition), for each of the six sequences of film selected.

Three populations (or groups) were selected, each comprising twenty five undergraduates matched in terms of sex, age, main area of study.

Population A were asked to respond to the visual action of the six chosen extracts of film.

Population B were asked to respond to the musical tracks of the six chosen extracts of film.

Population C were asked to respond to the visual action and music combined of the six chosen extracts of film.

To summarise, the first part of the measures outlined attempted to determine to what extent subject's ratings of clarity of meaning, level of impact and capacity to hold

attention were increased in the combined condition. The second part of the measures attempted to determine to what extent the level and type of general affective character perceived by the subjects was enhanced in the combined condition.

It was predicted that significant increases would be noted in the strength of responses by subjects where the two media were combined as compared to the responses by subjects to the single medium, thus confirming the hypotheses.

PILOT TEST

A pilot test was conducted prior to the main battery of tests, under the three conditions, to familiarise subjects with the scales and concepts. Population A were shown, by means of an overhead projector, transparencies projected on to a screen of three still-frame photographs from three contrasting films each encapsulating a different 'mood' (see APPENDIX Fig. 12.) Population B listened to three brief contrasting extracts of music and Population C were given a combination of photographs and the music.

A brief instruction sheet was given (see APPENDIX Fig. 13.)

STATISTICAL ANALYSES

The data accumulated for Part I of the experiment was subjected to one-way analysis of variance (ANOVA) and post-hoc Tukey tests. The ANOVA technique used in this experiment tested differences between the means of three groups of scores.

The differences between group means were tested by calculating the statistic F, which compared the variability between group measures (means) with the variabilty between individual scores within the group.

The use of ANOVA in this experiment took account of the customary four assumptions:-

a) scores were measured on an interval scale,

b) samples were taken at random,

c) samples were taken from a normally distributed population,

d) the variance of the sample populations were equal.

According to Cohen and Halliday (1979),[45] one-way ANOVA for independent samples is the most commonly used technique for examining the difference between two or more group means. It involves testing the difference between means of random samples taken from the populations of specific interest.

The total variance in this independent sample, randomised design,is partitioned into:

Systematic effects

1. Between groups (treatments or conditions) variance is the variance between group means caused by the independent

variables which in this case were the three conditions:

i) vision alone (VA),

ii) music alone (MA),

iii) vision and music combined (VMC).

Error effects

2. Within groups variance is the variance due to subject differences and uncontrolled factors.

$$F \text{ between groups} = \frac{\text{between group variables}}{\text{within group variables}}$$

When the value of F has been found, it's significance is determined using the appropriate tables.

If F is larger than the value in the table at either 0.05 or 0.01 levels for the degrees of freedom, we conclude that there is a significant difference between group means. However, although we may have found a significant difference between the means of the groups, or not, we do not know if all three means differ from one another. The F test tells us that at least two differ but does not identify which two. In order to find out which of the means differed we were required to apply a further statistical test to the data - the Tukey Test.

If the T (Tukey) value is smaller than the differences between two means then the means are significantly different.

For the mood data, accumulated in Part 2 of the experiment, the Mann Whitney U Test was used to evaluate the significance of differences between populations A and C.

This was to determine whether the expressive character had been intensified in the combined condition, and, if so, to what extent.

The scores of the two Populations were ranked as though they were in one group, giving rank 1 to the lowest score, and so on. Tied ranks were averaged. The ranks for each group were then summed. Formulae were applied to find the value of U. Then appropriate tables were used to determine the significance of the difference between groups.

A summary of the results of the experiments is displayed in TABLES 1 and 2, (Pages 194 and 195).

Detailed computations of all the statistical analyses are contained in the APPENDIX.

TABLE 1.

PART 1.	ANALYSES OF VARIANCE: F Test Ratios: (FTR)					
	Ex.1	Ex.2	Ex.3	Ex.4	Ex.5	Ex.6
IMPACT	37.114 S	19.032 S	1.639 NS	6.554 S	19.488 S	6.403 S
MEANING	7.60 S	1.64 NS	9.506 S	6.789 S	11.573 S	12.634 S
ATTENTION	21.72 S	11.397 S	0.082 NS	1.746 NS	41.144 S	4.116 S
	TUKEY TESTS: (Populations A - C)					
	Ex.1	Ex.2	Ex.3	Ex.4	Ex.5	Ex.6
IMPACT	0.623 S	0.651 NS	FTR NS	0.605 S	0.539 NS	0.515 S
MEANING	0.596 S	FTR NS	0.834 S	0.72 S	0.878 NS	0.862 S
ATTENTION	0.569 S	0.601 S	FTR NS	FTR NS	0.618 NS	0.563 S
PART 2. MOOD DATA	MANN WHITNEY U Test					
	Ex.1	Ex.2	Ex.3	Ex.4	Ex.5	Ex.6
	Majestic	Sad	Humorous	Tense	Mysterious	Angry
Differences between Populations A - C	U=170.5 S (CV: U=211)	U= 115.5 S (CV: U=146)	U= 266.5 NS (CV: U=211)	U= 102 S (CV: U=115	U= 168 S (CV: U=174 at p=0.05)	U = 139 S (CV: U=172)

KEY: S = Significant. NS = Not Significant. Ex. = Extract. CV = Critical Value.

TABLE 1.

TABLE 2.

	PART 1. MEAN DIFFERENCES BETWEEN POPULATIONS A & C (viz. Tukey tests)					
	Ex.1	Ex.2	Ex.3	Ex.4	Ex.5	Ex.6
IMPACT	2.72	- 0.52	0.76	1.2	0.2	1.12
MEANING	1.16	0.08	2.08	0.76	0.72	1.04
ATTENTION	1.84	- 0.52	0.04	0.64	- 0.08	0.84
	PART 2. MOOD DATA: SUM of RANKS (Populations A & C)					
	Ex.1	Ex.2	Ex.3	Ex.4	Ex.5	Ex.6
Population A	495.5	346.5 (21)	358.5	273 (18)	421 (22)	439 (24)
Population C	779.5	734.5	683.5	629 (24)	660 (24)	737 (24)
	PART 2. MOOD DATA: Mean differences between Populations A & C					
	Ex.1	Ex.2	Ex.3	Ex.4	Ex.5	Ex.6
	Majestic	Sad	Humorous	Tense	Mysterious	Angry
	1.84	1.99	0.48	2.5	1.41	1.84

Note: Figures in brackests indicate number of subject responses

DISCUSSION OF RESULTS

Extract 1. - "Ben Hur".

(TABLES 1 & 2 Pages 194,195). (TABLES 3, 4, 15 in APPENDIX).

One-way analysis of variance shows highly significant differences between group means for all three factors - IMPACT, MEANING, and ATTENTION, confirming the second hypothesis.

The Tukey post hoc test reveals high levels of significant difference for all three factors between Vision (VA) and Combined (VMC) means.

The results clearly demonstrate that the fusion of music and dramatic action intensifies impact, clarifies meaning and maintains attention. In short, the fusion generates a more powerful and sustained response.

The underlying mood, chosen unanimously, was "MAJESTIC and TRIUMPHANT". The Mann Whitney U Test, applied to the mood data, shows a significant difference between Population A (VA) and Population C (VMC) and confirms a substantial intensification of expressive character by the fusion of the music with the visual action.

The results support the first hypothesis and indicate that fused arts increase affective impact in ways beyond those which are possible in single art forms.

Extract 2. - "Whistle Down The Wind".

(TABLES 1 & 2 Pages 194,195). (TABLES 5, 6, 15 in APPENDIX).

Analysis of variance reveals a high level of significant difference between group means for IMPACT and ATTENTION, but the differences between means for MEANING are not significant.

The Tukey post hoc test shows a significant difference for IMPACT and ATTENTION between the Music (MA) and Combined (VMC) means, and between the Music (MA) and the Visual (VA) means, but no significant differences for IMPACT and ATTENTION between the Visual (VA) and the Combined (VMC) means.

Initially this seemed to be a setback for the hypotheses, but on reflection it seems likely that the results were influenced by Bryan Forbes' stunning visual images. Alternatively it may be argued that Malcolm Arnold's music for the film (variations on a theme in a somewhat whimsical vein), is actually inappropriate at this juncture. However, it might be argued that the music was deliberately designed to 'counterpoint' the visual images at this point in the film, a device which directors occasionally use for special effects, although there is no evidence to support this theory.

Turning to the mood data, the Mann Whitney U Test confirms a significant difference between Population A (VA) and Population C (VMC).

The "SAD" mood was confirmed by all subjects in the Combined

condition, although the Music by itself was rated "SAD" by only half the subjects in Population B. The expressive character is, nevertheless considerably heightened by the fusion of music with the visual action.

In enquiry, at the end of the battery of experiments, several subjects in Population A (VA) reported that they had felt the mood to be somewhat "TENSE" as well as "SAD", and a number of subjects in Population B (MA) and to a lesser extent Population C (VMC), although selecting "SAD", had also felt the extract to be "GENTLE", "TRANQUIL", and "SENTIMENTAL".

This experiment shows that, as separate entities, music and visual action sometimes appear to suggest conflicting moods, but the fusion of both usually obtains the desired effect that we assume the director wishes to convey.

It also indicates that a certain affinity may exist between certain moods which seem to share similar aural and visual characteristics, (for example, sad, tranquil, sentimental).

Extract 3. - "Tom Jones".

(TABLES 1 & 2 Pages 194,195). (TABLES 7, 8, 15 in APPENDIX).

One-way analysis of variance shows significant difference between means only for clarity of MEANING.

The Tukey test shows exactly the same result for MEANING, between Visual (VA) and Combination (VMC) means.

This is an interesting result (disimilar to the other selected extracts) demonstrating that, whilst subjects found

the extract lacking in impact and capacity to maintain attention, the meaning of the somewhat comically disjointed visual images and parallel music score was apparently quite clear. This is probably due to the fact that both the visual image and the music are of a rather naive, obvious and simplistic nature. It is worth noting that the total responses to the combination of music and vision are always greater for all three factors than the total scores for music and vision separately, even if the statistical analysis shows significance only in terms of meaning.

As regards the mood, there is little doubt about the unanimous choice of "HUMOROUS" by all subjects, although the Mann Whitney U Test reveals no significant difference between Population A (VA) and Population C (VMC).

Once again these results, though not entirely conclusive, to some extent support the hypotheses, and the results may be skewed because subjects found the visual and music content somewhat banal, and were unable to empathise with it.

Extract 4. - "Psycho".

(TABLES 1 & 2 Pages 194,195). (TABLES 9, 10, 15 in APPENDIX).

One-way analysis of variance shows highly significant differences between the group means for IMPACT and MEANING but not for ATTENTION.

The Tukey test shows significant differences for MEANING between means in all conditions, and significant differences for IMPACT between Visual (VA) and Combination (VMC) means,

but no significant differences for ATTENTION between means in all three conditions.

This is a surprising result, although once again in all conditions there are notable increases between visual and combination results, (even if not statistically valid as regards attention), enough though to confirm the second tenet of our hypotheses quite adequately.

In this dramatic and memorable sequence the poor attention scores may be explained in so far as both the visual images and musical score are each equally intrinsically as strong in their capacity to maintain our attention as the combination. In fact we might speculate that these results reveal a higher than normal degree of interaction and integration between the contributing media. Indeed, the means of the three factors show very little disparity between visual, musical and combination conditions.

The dominating mood of this extract is one of "TENSION" and "FEAR".

The Mann Whitney U Test confirms a highly significant difference between Population A (VA) and Population C (VMC). The power of the music clearly has a marked influence on the mood responses in the combined condition.

In enquiry, at the end of the battery of experiments, Populations A,B, and C also felt that both images and music were "MYSTERIOUS" and to a lesser extent "ANGRY". As in Extract Two, where an affinity was observed between several moods, this extract suggests a certain affinity between

tension, mysteriousness and anger - moods which seem to share similar aural and visual characteristics.

Clearly the fusion of music and visual action considerably intensifies the expressive character, thus substantiating the first hypothesis.

EXTRACT 5. - "Rosemary's Baby".

(TABLES 1 & 2 Pages 194,195).(TABLES 11, 12, 15 in APPENDIX).

One-way analysis of variance shows highly significant differences between group means for all three factors, IMPACT, MEANING and ATTENTION, confirming the second hypothesis.

The Tukey test shows no significant difference for all three factors between the Visual (VA) and Combination (VMC) means.

This may be explained by the fact that the visual images are so arresting and somewhat awesome in content, whilst the music, although clearly mysterious, is rather repetitive, and makes little overall change in the fused condition.

The Mann Whitney U Test applied to the mood data shows a significant difference between Population A (VA) and Population C (VMC).

The mood selected was "MYSTERIOUS and CREEPY". In this extract the music alone was felt to be more mysterious than was the combined condition.

In enquiry, after the experiment, all three Populations also felt, to a lesser extent, the images and the music to be "TENSE" and "ANGRY". Overall the results tend to suggest

that the visual images and the music are of relatively equal intensity as regards mood.

Extract 6. - "Nicholas and Alexandra".

(TABLES 1 & 2 Pages 194,195).(TABLES 13, 14, 15 in APPENDIX).

One-way analysis of variance reveals very significant differences between group means for IMPACT, MEANING, and ATTENTION (NB. Attention is significant at 0.05 level only), thus confirming the second hypothesis.
The Tukey test shows significant differences for all three factors between Visual (VA) and Combination (VMC) means.

The Mann Whitney U Test applied to the mood data shows a highly significant difference between Population A (VA) and Population C (VMC).

The mood selected was "VIOLENT" and "ANGRY".

As with other extracts, in enquiry (post hoc), all Populations also reported feeling the images and the music to be "TENSE" and "MYSTERIOUS".

As can be seen from the results, music clearly contributes significantly to the visual image in affecting the overall response to the mood of the combined condition.

This extract may be regarded as a paradigm to support our hypotheses, showing that the combination of visual images and music produces significant increases in impact, clarity of meaning capacity to maintain attention and intensification of expressive character.

SECONDARY DATA

Each of the three populations were given an additional experiment to provide supplementary data.

SECONDARY DATA 1.

In order to make the test batteries more interesting for each group of subjects, using the same scales, both Population A (vision alone), and Population B (music alone) were also asked to rate responses to the combined mode, after they had completed the first battery of tests. The four sets of data obtained were intercorrelated with the initial data obtained from Population C (vision and music combined).

Results.

In virtually every instance this secondary data shows a marked increase in intensity of impact, clarity of meaning and capacity to maintain attention by Populations A and B.

SECONDARY DATA 2.

An additional test was devised for Population C to provide supplementary data relevant to the thesis by asking subjects to rate their responses to:-

i) the integration of music and visual image,

ii) how much they felt that the visual images had been heightened by the music,

iii) to what extent they considered that the music had overridden the visual image in influencing their comprehension of the extract.

The same scales as the main battery of tests were used.

(Fig. 8.Page 204 SHOWS THE FORMAT OF THE QUESTIONAIRRE.)

FIG. 8.

SECTION 3.

a) RATE HOW STRONGLY INTEGRATED YOU CONSIDER THE MUSIC AND VISUAL IMAGES TO BE:

Strong ____ : ____ : ____ : ____ : ____ : ____ : ____ : ____ : ____ Weak

b) RATE HOW MUCH YOU FEEL THE UNDERLYING MOOD OF THE VISUAL IMAGES HAS BEEN HEIGHTENED BY THE MUSIC:

High ____ : ____ : ____ : ____ : ____ : ____ : ____ : ____ : ____ Low

c) RATE THE AMOUNT YOU CONSIDER THE MUSIC OVERRIDES THE VISUAL IMAGES IN INFLUENCING YOUR COMPREHENSION OF THE CONTENT:

Large ____ : ____ : ____ : ____ : ____ : ____ : ____ : ____ : ____ Small

Results.

In Extract 1. this substantiating data shows that subjects considered the "Ben Hur" music significantly integrated with the visual image, and the visual images heightened by the music. The subjects did not think that the music had overridden the visual image.

In Extract 2. "Whistle Down The Wind", the data shows a very similar pattern to Extract 1.

In Extract 3. "Tom Jones" all aspects of the data are significantly positive. The subjects clearly felt that the music had overridden the visual image - an interesting finding, since the music, with it's distinct contrasts of speed and mood, gives the impression of dictating the visual cutting, although there is no evidence to support this.

Extracts 4. "Psycho", 5. "Rosemary's Baby" and 6. "Nicholas and Alexandra" yielded similar results to Extract 1.

CONCLUSION

In most extracts we have chosen it can be seen that the conscious attempts to fuse visual images and music has generally intensified the expressive character and generated more powerful and sustained responses by increasing impact, clarifying meaning and maintaining attention; so we may conclude that both hypotheses have been quite well substantiated by these experiments.

The final chapter will attempt to draw together all the issues raised in the thesis by considering their implications for education in the performing arts. A prospective course model "Towards an Inter-arts curriculum" is outlined. Various aspects of assessment and strategies for appraisal of composite art precede the overall conclusions which incorporate ten guiding maxims for designing inter-arts programmes.

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CHAPTER FIVE.

IMPLICATIONS.

This study has concentrated on issues impinging on aesthetic education; in particular, interaction and integration between music and the other performing arts. These issues, it is hoped may:

i) help clarify strategies for education in the performing arts,

ii) contribute to aesthetic discourse,

iii) stimulate further research.

We have also argued that theatre (in its broadest definition) is the focal point for the performing arts and should, therefore, feature in any inter-arts curriculum.

Since it was suggested that interactive arts education was important at least for some of the time, one major implication of this study is a recommendation that, in devising systematic strategies, care should be taken to provide interactive experiences in inter-arts contexts through compositional, performance and auditory activities.

Also, since structural quality and expressive character was felt to be a vital common factor to each of the performing arts, any project, or course of instruction, should provide constant guidance to pupils in coming to terms with 'expressive structuring'. As many previous research projects have shown, the scales of the semantic differential are useful in isolating and recording structural and expressive elements, and are also suitable for making

critical appraisals.

Furthermore, we suggested that underlying structures which function across the arts are highly significant. Appraisal of these structures would, therefore, promote a deep awareness and understanding for each individual. Practical experience of these structures, of course, is also important in the forming process, both as a basis for group work and for the individual. For example, "repetition and contrast", or "consistency and density", coupled with feline descriptors such as "slithery", "sinuous", "swaggering", might be the inspiration for initial discussion, drawing upon similarities and differences between several arts, using a sequence from Andrew Lloyd Webber's musical "Cats". This might be followed by compositions in several groups, exploring the different mood characteristics inherent in the work, in the creation of number of sequences featuring various interactions between the different media; music and dance, poetry and drama, dance and poetry, music and poetry.

Ideally, inter-arts work might take the form of different activities pursued concurrently. It may be achieved by teachers working in separate classrooms, or several teachers might pursue a common theme in different media, and be brought together in a plenary session for comparisons to be made. The process of practical exploration, analysis, and comparative study should feature in every course. In a curriculum comprising a multiplicity of subjects a series of disparate facts are much easier to comprehend when pupils can see a relationship between them. Inter-arts approaches, then,

may be subsumed under three headings:

a) Practical exploration (for example, a theme, structural process, expressive focus.)

b) Analysis and appraisal of parallels between two or more art forms.

c) Comparative study of different art forms.

It is important to remember that, in any integrated activity, the differences between the arts need to be stressed as much as their apparent similarities, and also that any course devised should be designed for individual learning to be effected. The importance of differentiating as well as interacting clearly has implications for any curriculum devised. Within any inter-arts programme some areas will need separate, specialised attention. The separate identities, however, need to be managed as complementary to an overall policy - that is, "work according to some unifying principle, sometimes the solution of a problem each cannot tackle alone." [Dearden].[1]

A few may feel it appropriate to devise courses which extend pupil's vocabulary through work exploring recent technological advances and experiments, (for example, synthesizers, minimalism, computer graphics, aleatoric composition, and so on).

The suggestion that an inter-arts course should run alongside courses in traditional disciplines in each academic year, in order to compare working methods, is very valid, not least because it allows skill development in each art form to provide vital expertise in order for integrated work

to develop.

The justification for inter-arts approaches in terms of the benefits which accrue such as improved attitudes, discipline, working atmosphere, enthusiasm, co-operation, concentration, is a powerful argument for their inclusion in the curriculum, besides their value in terms of aesthetic development. Moreover, such approaches seem to engage parental support more than traditional methods.

The arguments put forward during the course of this thesis, concerning the need for an interactive curriculum, are supported by the psychologist, Child,[2] who writes:

> "The curriculum is erroneously thought of by many as the subject matter of the course.....in fact the curriculum represents the interaction of all the activities aimed at assisting the pupils in reaching educational objectives."

One of the points mentioned earlier was the value of problem solving for integrated learning. Both Bruner[3] and Gagné[4] emphasise the virtues of this approach - a factor which clearly needs to be written in to any curriculum programme.

Our stress on the importance of appraisals of 'realised forms' - the work of skilled composers, dramatists, artists, is at variance with Witkin,[5] but is supported by Bantock[6] who points out that children are frequently given too much liberty to express themselves, without being given any tools to discipline their expression. He feels that they should be helped to enjoy and learn from the work of skilled creators.

The American educator Reimer advocates 'common dimensions' as a foundation for constructing a programme of

instruction, and suggests a sequence of activities.[7] This approach is tightly structured with closely prescribed units. Most British teachers, however, tend to prefer a less formal programme, although this informality may have its disadvantages for systematic learning to take place.

There is little evidence to suggest that theme-based projects (for example, "witchcraft", "journeys", "dream sequence") are more likely to succeed than those inspired by an aspect of artistic structure - "climax", "repetition", "surprise", for instance, though we might speculate that the former have more comprehensive potential because of the way they stimulate pupil's imaginations. In thematic approaches care must be taken to choose a theme that does not pre-empt pupil's judgements of what the work of art is 'about'. Organisation by theme can nevertheless be a valuable enterprise for some of the time.

Goodman concludes that the different forms of knowing that come from aesthetic experience and intellectual reasoning, "can be intensified through projects involving several art forms in collaboration".[8]

Barkan writes:[9]

> "aesthetic education is concerned with the power of man to infuse life with meanings by the very media and forms he selects to convey those meanings."

In this sense, the arts and humanities are complementary.

The success of an inter-arts course does not depend on the degree of integration, but on the intention of the teachers and the arrangements made for the programme. Generally, most would agree that when a school fosters

interactions between the arts, these areas of study are likely to be taught more effectively. The arts are an area of the curriculum where pupils have opportunities to express their own ideas as well as enjoy the creations of others with developing critical discrimination.

The empirical work of this study suggests the possibility of encouraging young people to attempt appraisals and creation of 'fused' artefacts, since the results substantiated the hypotheses that impact is increased, meaning clarified, attention maintained and that expressive character, (mood/atmosphere/feeling), is intensified, by affective fusion between music and dramatic action in film. However, this is an aspect of inter-arts work which is problemmatic and needs considerable experience, technical understanding, and planning. Although this study has attempted to explore the process of fusion, it is a somewhat illusory concept which cannot be designed as such. We can but hope that, by working intensively in a number of inter-arts contexts, pupils will occasionally reach moments of imaginative enlightenment, through deep involvement, where a natural flow of affects or fusion of expressive qualities between two or more arts occurs.

One of the most important implications for inter-arts education is the potential which film offers, especially now that videos are commercially available. Several authors have pointed to the powerful interactive qualities of motion

pictures, and courses might be designed encouraging pupils to appraise the interaction between the structural and expressive qualities of various film sequences. In addition, the creation of short sequences of film using video cameras might be included. Film is a very pervasive medium and many children derive 'ways into' music, drama, literature, and so on, through televised films and cinema. The possibilities for analysis and judgements of the effectiveness and appropriateness of the various components selected, in relation to 'mood', structure and subject matter, are virtually limitless.

Music-theatre is a genre which has been suggested as offering considerable potential for inter-arts curricula, and programmes of instruction in music, poetry, drama and dance (plus costume and decor) might be developed compositionally, through performance, and by appraisal of repertoire such as Stravinsky's "Soldier's Tale", Orff's "Carmina Burana", or Britten's "Noye's Fludde".

Preparation for performance and study of certain Music-theatre works might also stimulate extended interdisciplinary projects across a wide range of areas of study, thus providing a major curriculum topic spreading over a term or so.

Several works which the author has written for young people have adopted this approach and show how sometimes projects combining arts and non arts subjects can be mutually beneficial. The objective and subjective aspects of learning

each reinforce one another. We have found that these projects were highly motivating, the children worked with perseverance and enthusiasm which stemmed from a sense of personal commitment and responsibility which both pupils and teachers found rewarding. Each child had some special contribution to make, and a sense of shared purpose was evident.

Three of these projects are discussed briefly. "The Firemaid" project[10] (based on a Russian folk tale) involved several passages for improvised drama, songs and instrumental accompaniment, dancing, and improvised music commentary to accompany the journey sequence. Four classes were involved, and during the six weeks of the project undertook the following activities:-

a) study of life in the Ural Mountain region;
b) writing factual reports, stories and poems based on local legends, treasure seeking, camping, witches and other topics suggested by the story;
c) collections of Russian artefacts: dolls and other toys, woodcarvings, examples of Cyrillic script;
d) discussions of the characters - the morality of their behaviour, their motivation;
e) researched Russian folk dance, and music;
f) learned about methods of printing and dying to produce costumes;
g) made 'rocks' from papier mache, and other properties for village life;
h) designed posters and the programme.

Although this project, like the following one, was not specifically interactive, all children were involved in many spheres of activity. One factor which exercised us considerably, in designing these projects, was the need to ensure that the characters in the stories were appropriate for young people.

Longfellow's "Hiawatha" inspired a project entitled "Hiawatha and the Objiways". The curriculum work incorporated the following:-

Language work - included researching Indian legends, leading on to pupils own writing that was inspired by this.
Music - Learning about the musical instruments of the tribes and improvising music that used their sound qualities.
Craft - the making of properties and decoration using Indian shapes and colours. A class collage was made of an Indian village.
Dance - Dance/drama improvisations to be used in the performance.
Environmental Studies - discussions on how and where the tribes lived, before and after the coming of the 'white man'.

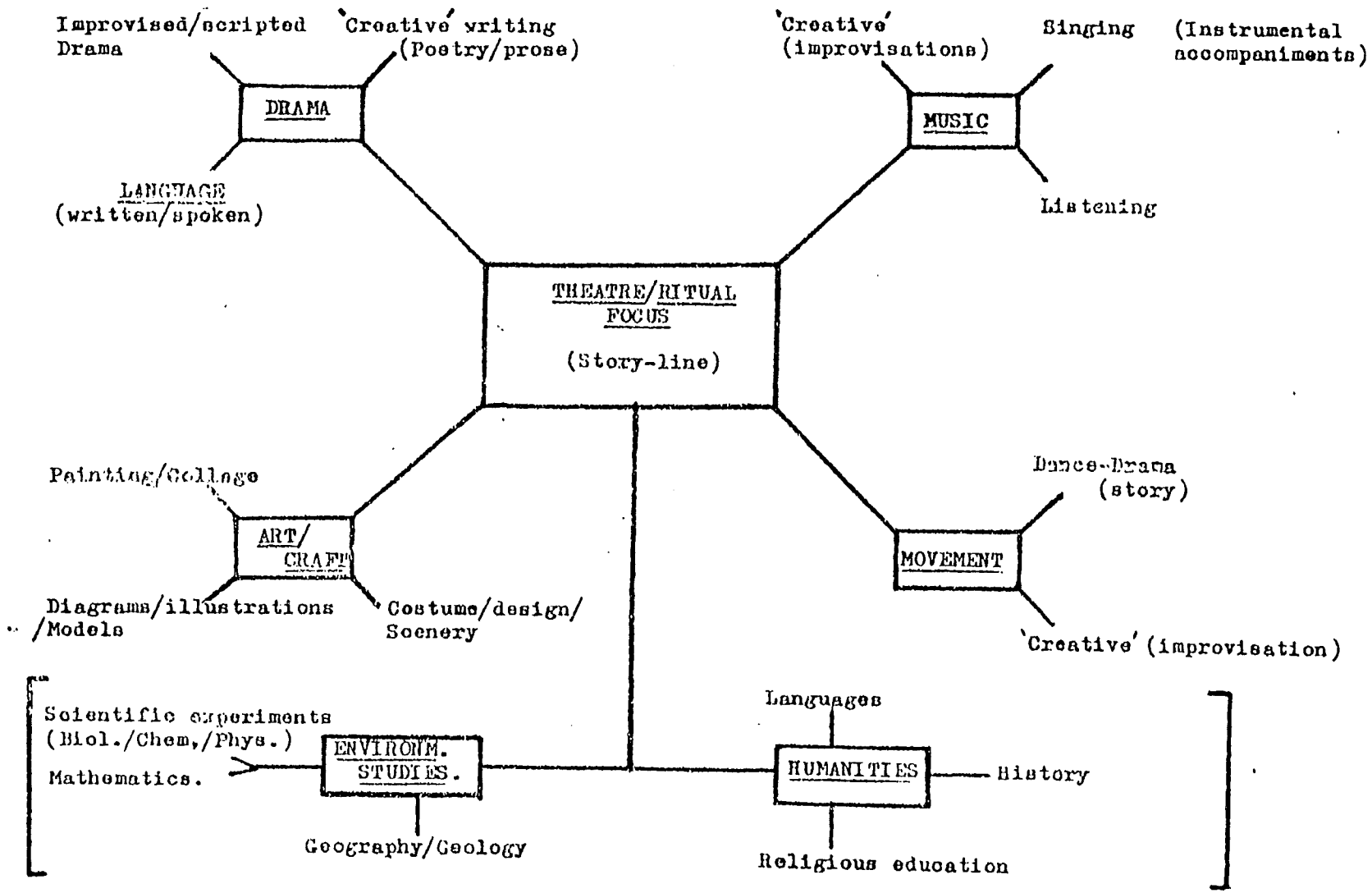
"The Elements" is a large-scale music-theatre work which formed the focus for a comprehensive, more interactive, integrated project.[11] Set in the future, the work comprises six episodes, each episode told through expressive dance, or visual art, or singing and ritualised movement, or dialogue interspersed with songs.

Taking examples from the elements (earth, air, water, fire), the pupils wrote poems and then explored these in musical improvisation, then later in movement, and painting and collages. What was exciting about their explorations was the imaginative ways the expressive qualities in the language work stimulated the same qualities of feeling in the musical improvisations, which in turn triggered similar qualities in the movement work. One sensed a special intuitive kind of interaction at work which had not been especially designed, but which seemed to grow spontaneously, possibly because the pupils involved were so immersed in the many aspects of the project.

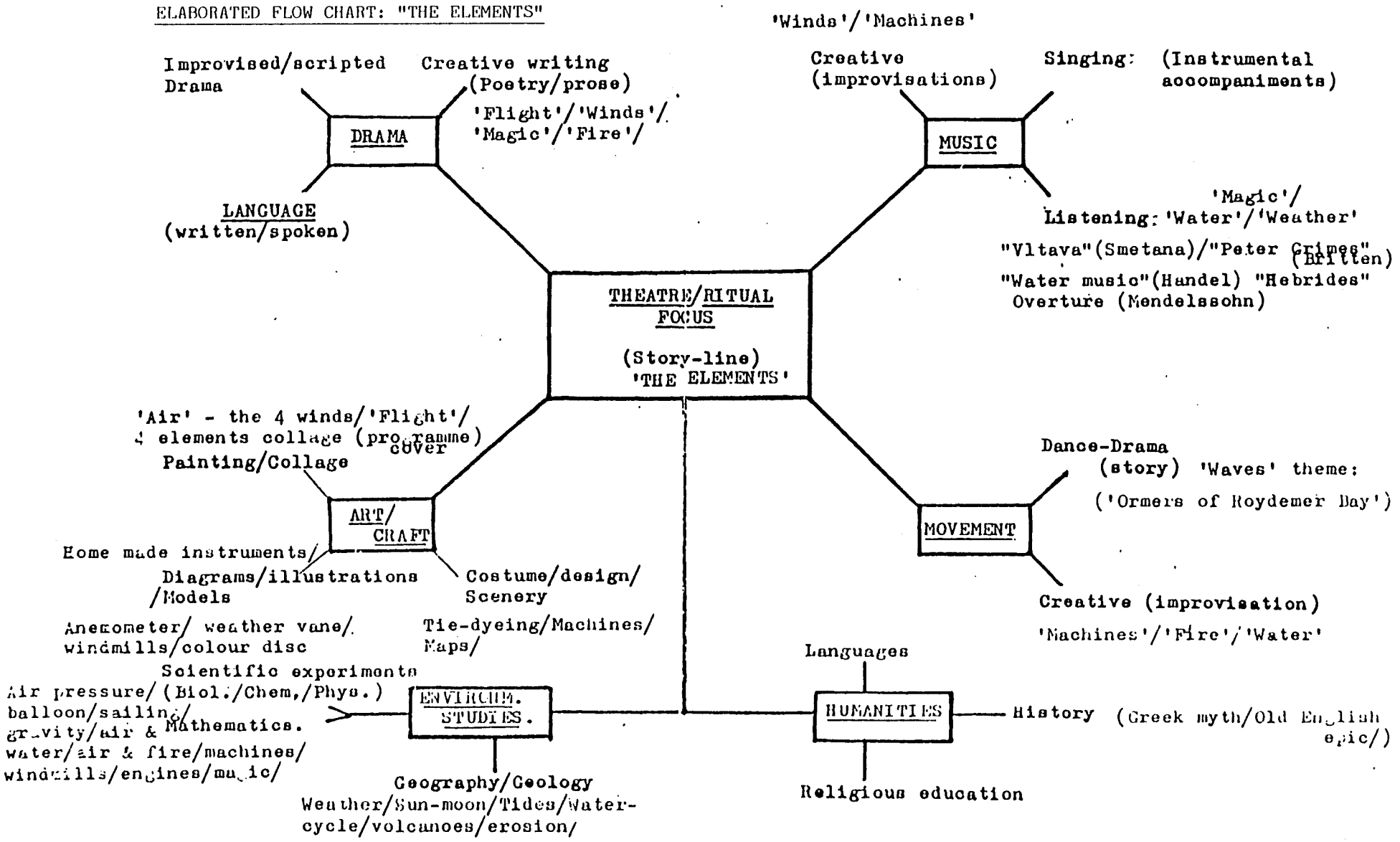
The same can be said about the improvised movement and music work inspired by another theme "machines". Likewise the interaction between poetry and the projection of the pupils' paintings in the staged 'Air' episode was also particularly effective.

(SEE FLOW CHARTS PAGES 219 and 220.)

FLOW DIAGRAM



ELABORATED FLOW CHART: "THE ELEMENTS"



Cornwell has described a project in which "The Odyssey" formed the focus:[12]

> Initially visits were made to museums. Each episode of an edited translation was discussed and played out in mime to music. Groups wrote up the episode, using the same music as stimulus; some groups wrote poems whilst others used a play script format. Eventually a production was mounted, the whole story being told in a series of scenes based on the children's writing. Sometimes a poem was read accompanied by projected photographs of Greek landscape or art. Sometimes a scene was acted using classmade costumes, and occasionally masks were worn when movement (rather than language) was the medium of communication.

Ryan, describes three intensive secondary school projects at a school in Swansea, the first based on myths and magic, the second, on Tolkein's "The Hobbit", and the third, on "Space". She thinks it important to aim "not just for integration but integrity".[13]

At the outset the point was made that future arts education lies in seeking ways of developing integrated patterns of learning which, for maximum expressive import, should be interactive. By altering one word in a quotation by one of America's most influential educators, we have a major objective of wide implication for such a curriculum design:[14]

> " the arts should no longer be taught in isolation but be working partners in a larger more important enterprise." [Reimer].

Inter-arts courses are not, of course, invalidated if the contributory arts are not treated at the same level, but the proposed curriculum model which follows entirely endorses Bruner's dictum :- "A curriculum must contain many tracks leading to a common goal to cater for individial differences."[15]

A PROSPECTIVE COURSE MODEL.

"TOWARDS AN INTER-ARTS CURRICULUM".

Intended for Upper Intermediate and Secondary Arts Curriculum with implications for Tertiary Education.

Rationale.

1. Any inter-arts programme should acknowledge the ways in which the arts are similar and sharply focus ways in which they are different. Both these aims are likely to be realised most satisfactorily by studying the arts in interactive contexts. Any rationale for such a programme should take account of Wollheim's view that all the arts "must be related in certain ways". [16]

2. Second, the features of one object or process are likely to be more clearly discerned when compared with a related object or process.

3. Third, "the deep structures of relationships" (for example, 'texture' or 'form') will probably only be understood by studying concurrently the specific meanings of such terms in a number of arts.

4. Fourth, since the arts are concerned with the alertness of responses and perceptions, the more comprehensive appreciation of the arts is, the fuller and more wide-ranging perceptions and responses are likely to be. [It is not surprising that the traditional single subject approach can produce pupils "with technical ability to communicate but with little to say" and with narrow interests.] (Gulbenkian 1980) [17]

5. Fifth, a rationale should endorse Munro's view that the

opportunity to reach back and forth between different art forms and between different periods, in search of "significant recurrences, major tendencies and determining factors", is likely to enable pupils to see the arts in a broad cultural context rather than as a series of isolated events. [18]

A restricted focus is more likely to promote the discovery of recurrences that are significant, which is mainly why this prospective course model concentrates on Twentieth Century artefacts.

"Composite arts", such as song, opera, ballet and film, provide an ideal focus for making and performing - important aids to understanding, which clearly require extensive independent experience in five subject areas, Art, Dance, Drama, Music and Literature.

Langer's "principle of assimilation" (that is, the creation of a new form out of previously distinct forms),[19] raises questions which are likely to provide opportunities for exploring interactions between the arts as well as valuable and novel ways of approaching problems of critical appreciation and discrimination.

The following summarises the main issues which should be essential to an exploration of similarities and differences:-

a) a common technical language.

b) a common climate of ideas which permeates arts activity and gives rise to innovations within and between the arts in both theory and practice.

c) a common critical language for evaluating works of art.

d) common concepts which constitute ongoing debate.

It is anticipated that this prospective course, (which is loosely based on a tertiary level inter-arts programme), is likely to encourage a broad understanding across many interests and skills and a wide discriminating appreciation of the arts. It is hoped that the course might initiate a network of interactions and thus give pupils an understanding of what Wittgenstein called "family resemblances". Through such study, the relationship of parts revealed should promote "awareness of new problems and promising clues to further knowledge". As Munro says: [20]

> "As long as we stay inside the old compartments of thought we tend to retravel the same old paths within them. It is time for new surveys of the territory of the arts, and for new explorations within it."

STRUCTURE/CONTENT.

Many arts courses study the arts in isolation - the approach is primarily theoretical - and is often treated as a product of the past.

Three principles govern the structure of this prospective course model:

A) Although each art form has its own integrity, the arts are similar in complex, interactive ways.

In order to keep a balance between the depth possible in the subject disciplines, and the breadth necessary to explore how each discipline interacts with other disciplines, this course will be structured so as to allow approximately two thirds of the time available for composite work (exploring relatedness, and the ways the arts illuminate each other, and the ways images , movements , sounds and words combine in

complex forms): and one third of the time focussing on the distinctive nature of one art form, building on existing skills and providing a specialised base from which interactions may be observed.

B) Understanding of theoretical processes should be based on practical experience.

The emphasis here is on experimental work in creation and performance. Quality of result and insight into process are of equal merit. The work will involve workshops, and exploration of different concepts and structures embodied in the arts.

C) Practical and critical study will focus mainly upon Twentieth Century arts.

AIMS.

i) to promote pupils with a sound knowledge of one art, and an understanding of interactions between this art and other arts.

ii) to promote understanding of artistic processes and the interactions between structural quality and expressive character.

iii) to provide theoretical and practical experience of Twentieth Century arts.

OBJECTIVES.

i) to develop practical and analytical skills in one discipline.

ii) to develop skills in related disciplines,

iii) to explore interactions between concepts and language.

iv) to produce artefacts in a variety of media.

v) to compare pupils artistic processes with those of established artists.

vi) to study several major works in a variety of genre.

INTER-ARTS CURRICULUM MODEL.

In the proposed model outline which follows all the activities generated should have regard for the issues discussed in the previous chapters, particularly:

1. interactions between media,

2. interactions between structural and expressive qualities, through comparative appraisals / analysis, composition, and performance activities. Many of the integrated projects might be based on thematic approaches, for example, "war", "power", "dreams".

There should be a constant concern to tease out relationships between the different arts in terms of the common dimensions, for example, impetus, movement, ambit and profile, extensity, and so on.

Integrated work should motivate, and be motivated by, practical work developing skills in the separate areas of study.

The following model suggests a skeleton structure for different forms of arts activities; possible teaching modes; and examples of the ways a focus work might generate interactions across the arts.

INTER-ARTS MODEL - OUTLINE.

Teaching modes :
a) Workshops (improvisations: small groups/whole groups)
b) Appraisals/Discussions/Comparative study.
c) Composition
d) Performance (individual/group).
e) Individual study.

Presentations (various classes).
Visits/Field work.

A. COMPOSITE ARTS. (5/10 available time).
a) Music-theatre
b) Film.
c) Opera
d) Ballet
e) Hybrids (for example scenic-cantata).

B. PAIRED ARTS. (2/10 available time). Pupils to choose 3 options
[Analysis, synthesis, composition, performance.]
a) Music and Words.
b) Music and Dance.
c) Music and Drama/Film.
d) Dance and Words.
e) Dance and Image.

C. SINGLE ARTS. (3/10 available time)
[Foundation work i) Basic concepts (practical/theoretical).
ii) Appraisals.]
a) Music.
b) Dance.
c) Drama.
d) Poetry.

Examples :- Mood interactions for interactive exploration across the arts.

1. FOCUS. - "Lord of the Flies" (Golding).
   a) euphoria / innocence (games)
   b) tranquillity / storm (sea)
   c) chase / search (hunting)
   d) fear / hysteria (primitive society)
   e) antagonism / violence / aggression
   f) disillusionment / resignation

2. FOCUS. - "The Seven Ages of Man" (Shakespeare)
   a) Youth - innocence / freedom (games)
      rashness / passion (lover)
   b) Manhood - courage / strife (soldier)
      majesty / power (leadership)
   c) Age - tranquillity / serenity (sleep, old age)

Other works which might be used in the same way:
Bernstein -"West Side Story".
Sondheim - "Sweeney Todd".
Stravinsky - "Petrushka"; "Soldier's Tale".
Director: Lean - "Bridge on the River Qwai"; "Ryan's Daughter".
Aeschylus - "Oresteia".
Britten - "Peter Grimes"; "Noye's Fludde"; "Billy Budd".
Lloyd Webber - "Cats".
Schonberg - "Les Miserables".

Whilst some might view this and similar models with some scepticism, seeing them as perhaps somewhat idealistic, we do believe that inter-arts approaches are essential, (especially in view of current moves by the D.E.S. towards a national curriculum). Such approaches should inform, and be informed by, work in independent arts disciplines. Clearly they should start in the first school if possible and should endeavour to provide an ongoing development for pupils through to tertiary level and beyond, being particularly mindful of problems due to transfer from primary and secondary schools.

Whilst the exigences of acquiring knowledge and skill in all four arts disciplines at a level whereby young people can feel confident to pursue compositional, performing and auditory tasks at an advanced level is clearly beyond all but the most exceptional individual, we believe that pupils should be encouraged to explore and develop <u>one</u> performing art to 'advanced' level and a <u>second</u> to a reasonably advanced level and the other <u>two</u> to a relatively intermediate level.

Such action will, we think, facilitate development of insights into as much of the total domain of aesthetic education in the performing arts as is feasible, given the constraints and imperfections of an overloaded curriculum and physical and educational limitations. In short we consider the education of feeling as vital as education for vocation. Indeed the two should be but two sides of the same coin.

We neglect the education of feeling at our peril, and, as we said earlier, the cognitive and the affective must

constantly interact if we are to ensure balanced citizens of the future. To reguote Reimer, - "Aesthetic education lies at the core of a humane society",[21] and, we would add, inter-arts aesthetic education lies at the core of education in the arts.

In the light of the discussion and research outlined in this thesis, encounters with various artistic composites are more likely to stimulate perceptions and responses, and reveal the excitement of recognising similarities and differences between the arts, than is possible in study of art in single modes of learning. All children can gain these insights if they are encouraged to participate fully in arts activities from an early age, and we must ensure that education across the arts is both regular and systematic throughout their educational development. Children's engagement with the arts needs to be both consummate, consistent, and progressive.

Following from points raised in chapter one we are still conscious of considerable reluctance in tackling integrated work by many educators and feel that some overall agreed policy is long overdue, particularly as regards teacher training which includes expertise across several arts. We feel that a sounder philosophical, psychological and social understanding of related arts is needed to avoid confusion and frustration by those who are perhaps unconvinced of the merits of inter-arts work.

Whilst we applaud some American approaches, and their

resources for such learning, we are concerned that many of these concentrate on a somewhat 'forced' type of integration which ignores what we have suggested are the crucial interactions between the arts.

We do not believe the answers lie in creating arts 'faculties' and are concerned that music and the arts are still suffering from the chief inhibiting factors which the Schools Council recognised nearly twenty years ago. We think that headteachers should be prepared to make timetables more flexible and ensure more than adequate accomodation and equipment.

We consider it vital to avoid superficial reasons for promoting inter-arts experiences and also the dangers of one art subsuming another in the guise of integration. We think it important for independent modes of learning to be taught side by side with integrated work in the development of mind and education of feeling, and that young people should experience integrated work alongside traditional methods in order for comparisons to be made as to which are the most appropriate stategies for maximum effect.

Following from the discussion of the advantages of integrated approaches outlined in chapter one, we think the central issues of this thesis strengthen the case for these positive benefits, and feel it important to re-iterate the powerful socialising influences and significant improvement in attitudes which are apparent from such approaches.

Warwick's point about pursuing broad, relevant topics laterally is particularly pertinent to this discussion,[22] in

promoting greater cohesion to a curriculum which has become dangerously divisive, and we consider the value of team teaching, which is a vital feature of inter-arts education, especially important in involving teachers in the crucial process of curriculum analysis and development. We believe one of the chief functions of any tutor of potential teachers in training is to encourage them to think and approach their work in imaginative and integrated ways, teaching more on the "verge of peril" perhaps, and being prepared to take 'creative leaps'. As we remarked in chapter one, quoting Simpson,[23] we need to integrate the arts because it is possibly the most valuable means we can adopt of placing the arts within their cultural context.

As David Allen has argued so convincingly, integrated arts experiences offer not only the opportunity of exploring the widest range of material and media, but also a method of working, and a view of understanding, not available in any other area of the curriculum or in conventional arts education.[24]

ASSESSMENT.

Assessment across the arts is clearly an important issue, but one we can only hint at here. Inter-arts assessment is presently under discussion in the light of initiatives by the TGAT (1988)[25] and NAEA. Thus any suggestions for assessment of fused media are somewhat speculative and tentative at the moment.

The APU discussion document of 1983 on the assessment of aesthetic development, however, is a useful model, outlining four factors relevant to the development of artistic understanding: i) Knowledge of contexts; ii) Facilitating skills; iii) Artistic appraisals; iv) Valuing (attitudes and preferences).[26]

Three main roles are suggested which an individual can assume when enjoying an artistic experience: i) Forming; ii) Performing; and iii) Appraising.

Any scheme must ensure a balance between these three roles, and will need carefully chosen criteria for the aesthetic handling of, and response to, skills, knowledge, and appraisals. Five of the most important criteria might include skill, involvement, sensitivity, craftsmanship and insight. Specific qualities, such as discrimination, awareness, responsiveness, might provide the main basis for inter-arts assessments. Other qualities might incorporate, for example, capacity to experiment and explore, sensory response to stimuli, imaginative use of material, co-operation and interaction (in composite learning modes), powers of investigation, quality of presentation, ability to

discuss and so on.

Various "profile components" might be formulated, designed to provide a series of progressive, accumulative and related experiences across the arts, operating at all age levels. These Profile Components (a cluster of attainment targets which have some homogeneity), might include for example, Forming, Performing and Appraising 'statements' exploring: 1) Materials (sounds, movements, actions, language, crayon) using simple structures, experimenting with patterns and elements; 2) Sequences, Seriality (phrases, sentences, simple forms); 3) Imitations of existing models; 4) Structural and expressive contrasts (organic form, artistic processes); 5) Moods (statements of specific atmosphere and affective character); 6) Composite art interactions (for example, words and music, dance and image, drama and music); 7) Contemporary techniques and/or specific stylistic features.

Modes of assessment might include those by teachers and external moderators, written tests, projects, and course notebooks, and need to be designed for both individual and group conditions. Assessment across the arts should be holistic, and as Swanwick's recent document for the NAEA Conference (October 1988) has suggested, should take account of three qualitatively different levels of artistic control, the "manipulative", "vernancular", and "idiomatic".[27]

Following from this, with special regard for the role of appraising composite arts, several guidelines are now outlined.

DIAGRAM TO SHOW FACTORS INVOLVED IN CRITICAL APPRAISAL OF COMPOSITE ART (THEATRE). [SEE FIG. 11. PAGE 235]

The first circle identifies three factors concerned in the perceptual and analytical stage of an appraisal:

1. the particular contributing arts.
2. the interaction between the structural and expressive qualities of these arts,
3. description, interpretation and evaluation of components, aesthetic shaping and expressive character.

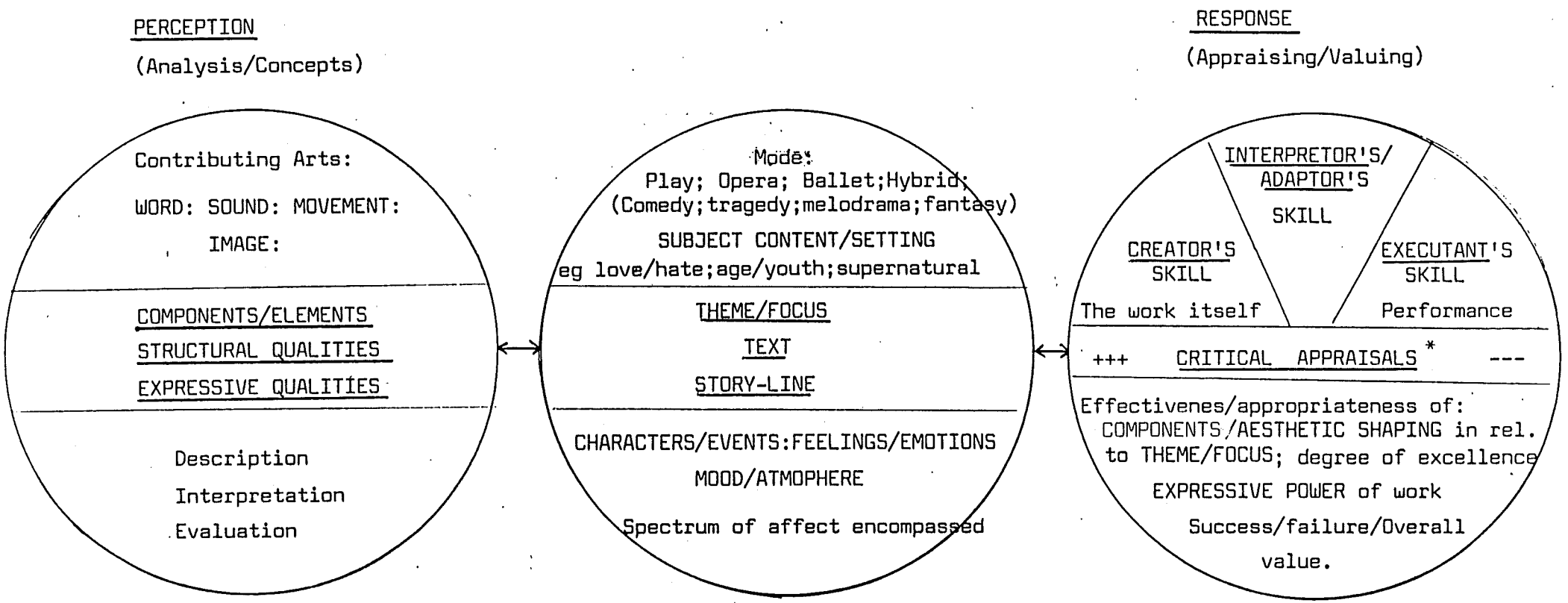
The second circle illustrates the way the interaction of structural and expressive qualities need to be constantly related to the story line, theme or focus, (that is plot, characters, events, feelings, emotions, mood and atmosphere).

The third circle shows how an appraisal may be concerned with the response to the work itself (that is the creator's skill), the interpreter's or adapter's skill, or the performance (that is the executant's skill).

The overall evaluation is concerned with the effectiveness and the appropriateness of the interaction between structural and expressive qualities in relation to the story line, theme or focus, style, genre, context.

The merit and worth of a work may be evaluated by means of scales of the semantic differential [see Fig. 14. Page 233]. Judgements may be made about an individual work or be comparative, and should be seen in the overall context and development of the particular theatre mode in question, (that is opera, ballet, film, musical, drama).

CRITICAL APPRAISAL: COMPOSITE ART (THEATRE)



CONSTRAINTS: Intra-aesthetic: Style, Genre, Human/technical/ material limitations

Extra-aesthetic: Political, sociological, psychological, technological

NB Appraisals may be comparative

NB Kinds of criticism: Intrinsic;
Judicial;
Contextual;
ETC.

[* by means of SEMANTIC DIFFERENTIAL (see Osgood 1956)

Appraisals are normally made with reference to, or qualification by, critical responses of acknowledged authorities. The following guidelines summarise some specific criteria which might be helpful:

1. WORTH/MERIT of, for example, MUSIC.

Effectiveness/appropriateness of music vis a vis subject matter

i) choice of components;

ii) structuring of components in relation to subject matter, style, and ways in which such structuring creates a work of expressive character, quality and meaning, and/or reflects the expressiveness of the story/subject matter.

2. WORTH/MERIT of ARTS INTERACTION.

i) effectiveness/appropriateness of the interaction/ relationships between the various contributing elements; for example: music/action; music/word; music/visual environment (set/props/lighting, costumes); music/dance.

3. WORTH/MERIT of INTERPRETATION/ADAPTION.

i) appropriateness of interpreter's/adaptor's skill, for example, producer's/director's faithfulness to original; his imagination, sincerity, sensitivity; his use of artistic, technological innovation; his originality and invention etc. (NB Film/television techniques).

CRITICAL APPRAISAL (some descriptors)

1. RELEVANCE TO AFFECTIVE FOCUS (characters/events/feelings etc.encompassed):
/meaning

Semantic differential: POSITIVE NEGATIVE (5 or 7 point scale)

(bi-polar opposites) ++ + N - --

[for example: ++ + N - --

APPROPRIATE ——— INAPPROPRIATE

RELEVANT ——— [etc.]

APT ———

SUITABLE ———

EFFECTIVE ——— INEFFECTIVE

POWERFUL ——— [etc.]

IMPRESSIVE ———

ELOQUENT ———

IMAGINATIVE ———

FASCINATING ———

2. OVERALL CRAFTING/STRUCTURAL EXCELLENCE:

[for example:

WELL CRAFTED ——— POORLY CRAFTED

WELL BALANCED ——— [etc.]

WELL CONTRASTED ———

UNIFIED ———

COHERENT ———

FLAWLESS ———

3. OVERALL SUCCESS of artistic statement/WORTH,MERIT. (Good.....Bad)
(Like.....Dislike)

[for example:

SUCCESSFUL ——— UNSUCCESSFUL

CONVINCING ——— [etc.]

PERSUASIVE ———

POSITIVE ———

ACCOMPLISHED ———

WORTHY ———

MERITORIOUS ———

VALUABLE ———

NB Judgements/appraisals may be concerned with a) the work itself (creator's skill)
b) performance (executants skill)
c) adaptation (interpretor's skill)

Judgements/appraisals may be concerned with i) an individual work
ii) comparative (ie.in rel. to others)

4. WORTH/MERIT of COMPARISON.

i) merit/worth of one particular work/performance/ interpretation in comparison with other works/other performances.

ii) merit of one particular work in the overall context and development of the arts, that is, in comparison with works of similar genre, style, period etc.

CONCEPTS THROUGH WHICH APPRAISALS ARE MADE.

Elements contributing to the recognition and identification of a works character, context, genre, style, subject matter, treatment, which lead to an interpretation of a work and its meaning, ascribing qualities and understanding the meaning/ significance of its unique statement:

1. Historical/cultural location.
2. Context/function/purpose (e.g. art, social, ritual).
3. Style/genre (grouping with similar works).
4. Particular style (e.g. Britten, Stravinsky).
   General style (e.g. romantic, classical, European.
5. Subject (e.g. story, theme, topic, idea).
6. Treatment (representational, expressionistic, symbolic).
7. Qualities (mood, atmosphere, expressive character, aesthetic qualities).
8. Statement/meaning (its significance/individual character in relation to function/purpose).

The following ten maxims summarise the most fundamental issues discussed so far, and serve as a guide for designing realistic strategies for inter-arts education:

1. First and foremost, interactive arts education should be primarily concerned with young people's aesthetic production of, and aesthetic response, to composite art forms. Quality of aesthetic experience and achievement are its two guiding principles.

2. Second, aesthetic interactive arts education should encompass three areas of experience basic to all art - composition (and improvisation), audition, and performance - that is activities involving both production of, and response to, art products.

3. Third, such education must be active. Experience of art should always have preference over factual knowledge of art. Active participation should involve a careful balance between intellectual stimulation and emotional satisfaction.

4. Fourth, such education should be relevant to the lives of young people, especially with regard to their existence in a rapidly changing world which has seen an explosion of many forms of communication during the Twentieth Century.

5. Fifth, such education should be child-centred, providing individual learning opportunities yet at the same time encouraging a spirit of cooperation and interaction between groups of young people and the sharing of experiences.

6. Sixth, such education should provide a flexible, systematic, cohesive framework for developing children's

skills and knowledge experiences in each separate art as well as by liaison, founded upon a comprehensive framework and language in order to facilitate aesthetic perception and response, to the structural and expressive qualities inherent in various separate and interactive arts contexts. Any integrated programme should complement rather than replace existing patterns of learning. Interactive education is only one way of working for some of the time. In no way should it be regarded as an exclusive mode of teaching.

7. Seventh, such education needs careful planning through detailed discussion and interaction between (ideally) a team of teachers, using each teacher's particular strengths, and ensuring that no one area of experience dominates at the expense of the others. This implies a need for teachers with open minds who are prepared to experiment and cooperate together and assumes a need for the training of teachers to embrace experiences in integration of the arts.

8. Eighth, such education should avoid superficial ways of relating the arts and recognise that the differences between the arts are more fundamental than their apparent similarities.

9. Ninth, such education is probably most effectively explored through broad composite art (theatre-arts) contexts stimulated by concepts/ideas/themes which a) are not too general, b) are related to aspects of human experience, and c) are precisely focussed with sufficient potential to enable the separate modes of art to interact in the creation of various kinds of unified forms of expression which can be

experienced as a totality.

10. Tenth, such education depends on the quality of teaching and the provision of a variety of high quality materials, resources and facilities, flexibility of timetabling, in short, the provision of a 'facilitative climate' which allows experiences of structural excellence and expressive impact to function successfully.

CONCLUSIONS

In conclusion, this thesis has tried to explore relatively complex aesthetic and educational issues, which, it is hoped might be of value in several interlinked ways. First, we hope that they may provide some assistance in designing systematic approaches to the increasingly important area of inter-arts education. Second, we hope that they may help in formulating effective strategies for appraising composite arts in particular. Third, we hope that they might stimulate the use of theatre arts (especially film and music-theatre) in terms of performance, compositional and auditory activities.

The experimental work might lead to many further experiments into music and motion pictures - for example, taking one of the 'moods' chosen, such as "sad" and exploring this across several diverse film sequences to discover what degree of correlation was evident between subjects responses to "sadness" in many different contexts compared with those in this experiment. This might show, for instance, some common factors between filmed action and music in creating a specific mood. Alternatively, various examples of 'sad' music from mood catalogues might be matched with a motion picture extract known to be 'sad', or analyses made of several examples of film music of relatively equal 'mood' rating to discover any similarities in musical characteristics.

With respect to determining the character and purpose of

educational experiences, the future of the Arts depends not only on their dissemination, but upon ways in which this is done and for what purposes. As Bond remarks,[28] "teaching about art is as important as creating it", although this supposed distinction between separate artistic traditions is misconceived. Fostering and promoting receptivity and capacity for responding, however, is paramount.

Art works are unique in their emphasis on creator and spectator enjoyments of a "disinterested" kind - one learns to recognise and savour beauty in and for itself. The layers of meaning embodied in any art work are so inextricably intertwined and connected that they fuse into one complete organic unity. The intensities of meaning in Blake's "Sick Rose" or Brahm's Third Symphony, for example, can only fully be understood and savoured by attending to the totality of the work. As Aspin says, "'Stripping away' layers of meaning illuminates and transforms one's vision as a result of the disclosures that receptivity to a work precipitates".[29] This process, which Broudy describes as "enlightened cherishing",[30] refers to the way meanings emerge and suffuse our insights with their own fresh illuminations of the world. It is, as it were, "a process of conversation" [Reid],[31] somewhat like "addressing an individual work of art, almost as though it were a person", - what Buber called the "I - Thou - relationship."

In this respect the Arts can act as powerful agents for real integration, in the sense that "wide varieties of meaning and value are brought together and reconciled,

presented for understanding and appreciation in one harmonious manifestation". As Aspin says, "This characteristic of syncretisation and unification of meaning and value is found nowhere else." [32]

The artist and the Arts teacher each function, then, as a synthesizer (or fuser), artificer, illustrator, and reconciler, requiring considerable dynamism, creativity and imagination, a kind of "expansion of consciousness."

Stories, pictures, music and dance are as much a human need as food and drink, maintained Sir Roy Shaw, and just as basic a need as education. [33]

In order to bring the thesis to a conclusion, the following statements draw together the main aesthetic and educational issues which have been raised. Bernstein,[34] for example, maintains that "integration is not interrelationship but the subordination of previously insulated subjects, or course, to some relational idea" - a scheme which will work providing staff express their faith in it. The overriding destination of education through the arts is what Ross terms "its contribution to personal growth".[35] Giedion has written, "the opening up of new realms of feeling has always been the artist's chief mission." [36]

Art expresses the relationship between the artist and some aspect of the outside world. The result is not only the statements the artist produces, but also a change in the

artist - an adjustment of his ideas. Such a change is frequently a satisfying and exhilerating experience, and forms a considerable part of the process of growth.

Recently Swanwick summed up the various factors in one succinct paragraph:[37]

> "The arts are an essential part of the fabric of living. No cohesive community exists without recourse to the range of symbolic discourse we call the arts. They must also be part of the fabric of the schools, if schools are to be places where motivation is present, where great traditions are respected and entered into, where human values are celebrated."

Arnheim's statement that fusion is only possible at the level of so-called expressive qualities would seem to be crucial to understanding the central argument of this thesis.[38] We would hope that the suggestions concerning fusion and interaction made in the course of this study might be tested in inter-arts contexts, and, if necessary, improved.

Phenix, writing about "Realms of Meaning", says,[39]

> "A complete person should be skilled in the use of speech, symbol, and gesture, factually well informed, capable of creating and appreciating aesthetic significance.....and possesed of an integrated outlook."

What better maxim for an interactive approach to education in the performing arts could there be?

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FIG. 12.

FIG. 13.

INSTRUCTIONS AVI EXPERIMENT. PILOT TEST.

In the first section of the experiment you are asked to

view three photographs (POPULATION A)
listen to three extracts of music (POPULATION B)
view three photographs in conjunction with three extracts of music (POPULATION C)

and to rate your responses on the score sheets provided as indicated.

PLEASE TICK (✓) ONE SPACE ONLY ON EACH LINE IN SECTION ONE.

PLEASE USE A DIFFERENT SCORE SHEET FOR EACH EXTRACT.

PLEASE TICK ONE SPACE ONLY ON ONE LINE ONLY IN SECTION TWO to indicate which 'MOOD' you feel is most appropriate, and by how much. CHOOSE ONLY ONE MOOD FOR EACH EXTRACT. (For example, if you chose 'HAPPY', you can indicate whether you feel the extract is SLIGHTLY HAPPY, MODERATELY HAPPY, VERY HAPPY, OR EXTREMELY HAPPY . If you feel undecided about the mood, you should tick the centre space (NEUTRAL).

PROCEDURES FOR COMPUTATION OF THE MANN WHITNEY U TEST.

This test was used to evaluate the difference between the mood results obtained from Populations A and C in the second part of the experiment.

U was computed using Formula A.

$$U = (N)(N') + \frac{N(N+1)}{2} - R$$

Where: R = sum of ranks (as explained on Page 193) for Population A.

N = the number of subjects in Population A.

N' = the number of subjects in Population C.

U was also computed using Formula B.

$$U = (N)(N') + \frac{N'(N'+1)}{2} - R'$$

Where: R' = sum of ranks for Population C.

Cohen and Holliday (1979) suggest that rather than substitute into both Formula A and Formula B, one U value is found and substituted into the Formula:

$$U = (N)(N') - U'$$

Where U' is the known value of U.

Using the appropriate Tables for the critical U values, if the value of U in the Table is larger than the smaller value of U found using the two formulae, then there is a significant difference between the groups.

Critical values for U (p = 0.05) 211

(p = 0.01) 180

This is for equal sample sizes, (25 subjects).

Source: NEAVE,H.R. Statistics Tables. Allen and Unwin, 1978. p.53.

EXTRACT No. 1. "Ben Hur"

Table 3.

Analysis of variance

'INTENSITY OF IMPACT'

Source of variation	Sum of squares	Degrees of freedom	Variance	F
Between groups	118.106	2	59.053	
Within groups	114.560	72	1.59	
TOTAL	232.666	74		37.114

'CLARITY OF MEANING'

Source of variation	Sum of squares	Degrees of freedom	Variance	F
Between groups	22.160	2	11.080	
Within groups	104.96	72	1.457	
TOTAL	127.120	74		7.600

'CAPACITY TO MAINTAIN ATTENTION'

Source of variation	Sum of squares	Degrees of freedom	Variance	F
Between groups	57.679	2	28.839	
Within groups	95.600	72	1.327	
TOTAL	153.28	74		21.720

EXTRACT No. 1. "Ben Hur"

Table 4.

Tukey post hoc tests

'INTENSITY OF IMPACT'

Mean differences between populations

Condition	Comparison means	A - B	B - C	A - C
Population A (vision alone)	4.76	2.6		
Population B (music alone)	7.36		0.12	
Population C (vis.mus.combined)	7.48			2.72

'CLARITY OF MEANING'

Mean differences between populations

Condition	Comparison means	A - B	B - C	A - C
Population A (vision alone)	6.52	0.96		
Population B (music alone)	7.48		0.2	
Population C (vis.mus.combined)	7.68			1.16

'CAPACITY TO MAINTAIN ATTENTION'

Mean differences between populations

Condition	Comparison means	A - B	B - C	A - C
Population A (vision alone)	5.4	1.88		
Population B (music alone)	7.28		-0.04	
Population C (vis.mus.combined)	7.24			1.84

Differences between means

'INTENSITY OF IMPACT'	A - B	B - C	A - C
$T = 4.28 \times \sqrt{\frac{1.5911}{75}} = 0.623$	S (Significant)	N/S (No signif.)	S
'CLARITY OF MEANING'	**A - B**	**B - C**	**A - C**
$T = 4.28 \times \sqrt{\frac{1.4578}{75}} = 0.596$	S	N/S	S
'CAPACITY TO MAINTAIN ATTENTION)	**A - B**	**B - C**	**A - C**
$T = 4.28 \times \sqrt{\frac{1.3278}{75}} = 0.569$	S	N/S	S

EXTRACT No. 2. "Whistle down the Wind" Table 5.

Analysis of variance

'INTENSITY OF IMPACT'

Source of variation	Sum of squares	Degrees of freedom	Variance	F
Between groups	66.106	2	33.053	
Within groups	125.04	72	1.736	
TOTAL	191.146	74		19.032

'CLARITY OF MEANING'

Source of variation	Sum of squares	Degrees of freedom	Variance	F
Between groups	9.706	2	4.853	
Within groups	212.96	72	2.957	
TOTAL	222.666	74		1.640

(N/S)

'CAPACITY TO MAINTAIN ATTENTION'

Source of variation	Sum of squares	Degrees of freedom	Variance	F
Between groups	40.879	2	20.439	
Within groups	129.120	72	1.793	
TOTAL	170.0	74		11.397

EXTRACT No. 2 "Whistle down the Wind"

Table 6.

Tukey post hoc tests

'INTENSITY OF IMPACT'

Mean differences between populations

Condition	Comparison means	A - B	B - C	A - C
Population A (vision alone)	7.8	2.2		
Population B (music alone)	5.6		1.68	
Population C (vis.mus.combined)	7.28			-0.52

'CLARITY OF MEANING'

Mean differences between populations

Condition	Comparison means	A - B	B - C	A - C
Population A (vision alone)	6.88	0.72		
Population B (music alone)	6.16		0.8	
Population C (vis.mus.combined)	6.96			0.08

'CAPACITY TO MAINTAIN ATTENTION'

Mean differences between populations

Condition	Comparison means	A - B	B - C	A - C
Population A (vision alone)	8.16	1.76		
Population B (music alone)	6.4		1.24	
Population C (vis.mus.combined)	7.64			-0.52

Differences between means

'INTENSITY OF IMPACT'	A - B	B - C	A - C
$T = 4.28 \times \sqrt{\frac{1.736}{75}} = 0.651$	S	S	N/S
'CLARITY OF MEANING'	**A - B**	**B - C**	**A - C**
$T = 4.28 \times \sqrt{\frac{\quad}{75}} =$ FTR	N/S	N/S	N/S
'CAPACITY TO MAINTAIN ATTENTION)	**A - B**	**B - C**	**A - C**
$T = 4.28 \times \sqrt{\frac{1.793}{75}} = 0.661$	S	S	S

EXTRACT No. 3 "Tom Jones"

Table 7.

Analysis of variance

'INTENSITY OF IMPACT'

Source of variation	Sum of squares	Degrees of freedom	Variance	F
Between groups	7.280	2	3.640	
Within groups	159.840	72	2.220	
TOTAL	167.120	74		1.639

N/S

'CLARITY OF MEANING'

Source of variation	Sum of squares	Degrees of freedom	Variance	F
Between groups	54.186	2	27.093	
Within groups	205.2	72	2.85	
TOTAL	259.386	74		9.506

'CAPACITY TO MAINTAIN ATTENTION'

Source of variation	Sum of squares	Degrees of freedom	Variance	F
Between groups	0.346	2	0.173	
Within groups	150.640	72	2.092	
TOTAL	150.986	74		0.082

(N/S)

EXTRACT No. 3 "Tom Jones"

Table 8.

Tukey post hoc tests

'INTENSITY OF IMPACT'

Mean differences between populations

Condition	Comparison means	A - B	B - C	A - C
Population A (vision alone)	5.88	0.44		
Population B (music alone)	6.32		0.32	
Population C (vis.mus.combined)	6.64			0.76

'CLARITY OF MEANING'

Mean differences between populations

Condition	Comparison means	A - B	B - C	A - C
Population A (vision alone)	4.84	0.96		
Population B (music alone)	5.8		1.12	
Population C (vis.mus.combined)	6.92			2.08

'CAPACITY TO MAINTAIN ATTENTION'

Mean differences between populations

Condition	Comparison means	A - B	B - C	A - C
Population A (vision alone)	6.68	0.12		
Population B (music alone)	6.56		0.16	
Population C (vis.mus.combined)	6.72			0.04

Differences between means

'INTENSITY OF IMPACT'	A - B	B - C	A - C
$T = 4.28 \times \sqrt{\frac{}{75}} =$ FTR N/S	N/S	N/S	N/S
'CLARITY OF MEANING'	**A - B**	**B - C**	**A - C**
$T = 4.28 \times \sqrt{\frac{2.85}{75}} = 0.834$	S	S	S
'CAPACITY TO MAINTAIN ATTENTION)	**A - B**	**B - C**	**A - C**
$T = 4.28 \times \sqrt{\frac{}{75}} =$ FTR N/S	N/S	N/S	N/S

EXTRACT No. 4 "Psycho"

Table 9.

Analysis of variance

'INTENSITY OF IMPACT'

Source of variation	Sum of squares	Degrees of freedom	Variance	F
Between groups	19.706	2	9.853	
Within groups	108.24	72	1.503	
TOTAL	127.946	74		6.554

'CLARITY OF MEANING'

Source of variation	Sum of squares	Degrees of freedom	Variance	F
Between groups	28.879	2	14.439	
Within groups	153.121	72	2.126	
TOTAL	182.0	74		6.789

'CAPACITY TO MAINTAIN ATTENTION'

Source of variation	Sum of squares	Degrees of freedom	Variance	F
Between groups	8.959	2	4.479	
Within groups	184.72	72	2.565	
TOTAL	193.679	74		1.746

N/S

EXTRACT No. 4 "PSYCHO"

Table 10

Tukey post hoc tests

'INTENSITY OF IMPACT'

Mean differences between populations

Condition	Comparison means	A - B	B - C	A - C
Population A (vision alone)	6.6	0.92		
Population B (music alone)	7.52		0.28	
Population C (vis.mus.combined)	7.8			1.2

'CLARITY OF MEANING'

Mean differences between populations

Condition	Comparison means	A - B	B - C	A - C
Population A (vision alone)	6.8	0.76		
Population B (music alone)	6.04		1.52	
Population C (vis.mus.combined)	7.56			0.76

'CAPACITY TO MAINTAIN ATTENTION'

Mean differences between populations

Condition	Comparison means	A - B	B - C	A - C
Population A (vision alone)	7.08	0.16		
Population B (music alone)	6.92		0.8	
Population C (vis.mus.combined)	7.72			0.64

Differences between means

'INTENSITY OF IMPACT'	A - B	B - C	A - C
$T = 4.28 \times \sqrt{\frac{1.503}{75}} = 0.605$	S	N/S	S
'CLARITY OF MEANING'	**A - B**	**B - C**	**A - C**
$T = 4.28 \times \sqrt{\frac{2.126}{75}} = 0.720$	S	S	S
'CAPACITY TO MAINTAIN ATTENTION)	**A - B**	**B - C**	**A - C**
$T = 4.28 \times \sqrt{\frac{\quad}{75}} =$ FTR N/S	N/S	N/S	N/S

EXTRACT No. 5 "ROSEMARY'S BABY"

Table 11.

Analysis of variance

'INTENSITY OF IMPACT'

Source of variation	Sum of squares	Degrees of freedom	Variance	F
Between groups	46.426	2	23.213	
Within groups	85.759	72	1.191	
TOTAL	132.186	74		19.488

'CLARITY OF MEANING'

Source of variation	Sum of squares	Degrees of freedom	Variance	F
Between groups	73.146	2	36.573	
Within groups	227.52	72	3.16	
TOTAL	300.666	74		11.573

'CAPACITY TO MAINTAIN ATTENTION'

Source of variation	Sum of squares	Degrees of freedom	Variance	F
Between groups	128.826	2	64.413	
Within groups	112.719	72	1.565	
TOTAL	241.546			41.144

EXTRACT No. 5 "ROSEMARY'S BABY" Table 12.

Tukey post hoc tests

'INTENSITY OF IMPACT'

Mean differences between populations

Condition	Comparison means	A - B	B - C	A - C
Population A (vision alone)	8.04	1.56		
Population B (music alone)	6.48		1.76	
Population C (vis.mus.combined)	8.24			0.2

'CLARITY OF MEANING'

Mean differences between populations

Condition	Comparison means	A - B	B - C	A - C
Population A (vision alone)	6.64	1.64		
Population B (music alone)	5.0		2.36	
Population C (vis.mus.combined)	7.36			0.72

'CAPACITY TO MAINTAIN ATTENTION'

Mean differences between populations

Condition	Comparison means	A - B	B - C	A - C
Population A (vision alone)	8.36	2.84		
Population B (music alone)	5.52		2.76	
Population C (vis.mus.combined)	8.28			-0.08

Differences between means

'INTENSITY OF IMPACT'	A - B	B - C	A - C
$T = 4.28 \times \sqrt{\frac{1.191}{75}} = 0.539$	S	S	N/S
'CLARITY OF MEANING'	**A - B**	**B - C**	**A - C**
$T = 4.28 \times \sqrt{\frac{3.16}{75}} = 0.878$	S	S	N/S
'CAPACITY TO MAINTAIN ATTENTION)	**A - B**	**B - C**	**A - C**
$T = 4.28 \times \sqrt{\frac{1.565}{75}} = 0.618$	S	S	N/S

EXTRACT No. 6 "NICHOLAS & ALEXANDRA" Table 13.

Analysis of variance

'INTENSITY OF IMPACT'

Source of variation	Sum of squares	Degrees of freedom	Variance	F
Between groups	13.946	2	6.973	
Within groups	78.400	72	1.088	
TOTAL	92.346	74		6.403

'CLARITY OF MEANING'

Source of variation	Sum of squares	Degrees of freedom	Variance	F
Between groups	76.986	2	38.493	
Within groups	219.359	72	3.046	
TOTAL	296.346	74		12.634

'CAPACITY TO MAINTAIN ATTENTION'

Source of variation	Sum of squares	Degrees of freedom	Variance	F
Between groups	16.986	2	8.493	
Within groups	148.560	72	2.063	
TOTAL	165.546	74		4.116

Sig.@ 0.05

EXTRACT No. 6 "NICHOLAS & ALEXANDRA" Table 14.

Tukey post hoc tests

'INTENSITY OF IMPACT'

Mean differences between populations

Condition	Comparison means	A - B	B - C	A - C
Population A (vision alone)	7.44	0.36		
Population B (music alone)	7.8		0.76	
Population C (vis.mus.combined)	8.56			1.12

'CLARITY OF MEANING'

Mean differences between populations

Condition	Comparison means	A - B	B - C	A - C
Population A (vision alone)	6.6	1.44		
Population B (music alone)	5.16		2.48	
Population C (vis.mus.combined)	7.64			1.04

'CAPACITY TO MAINTAIN ATTENTION'

Mean differences between populations

Condition	Comparison means	A - B	B - C	A - C
Population A (vision alone)	7.52	0.36		
Population B (music alone)	7.16		1.2	
Population C (vis.mus.combined)	8.36			0.84

Differences between means

'INTENSITY OF IMPACT'	A - B	B - C	A - C
$T = 4.28 \times \sqrt{\frac{1.088}{75}} = 0.515$	N/S	S	S
'CLARITY OF MEANING'	**A - B**	**B - C**	**A - C**
$T = 4.28 \times \sqrt{\frac{3.046}{75}} = 0.862$	S	S	S
'CAPACITY TO MAINTAIN ATTENTION)	**A - B**	**B - C**	**A - C**
$T = 3.4 \times \sqrt{\frac{2.063}{75}} = 0.563$	N/S	S	S

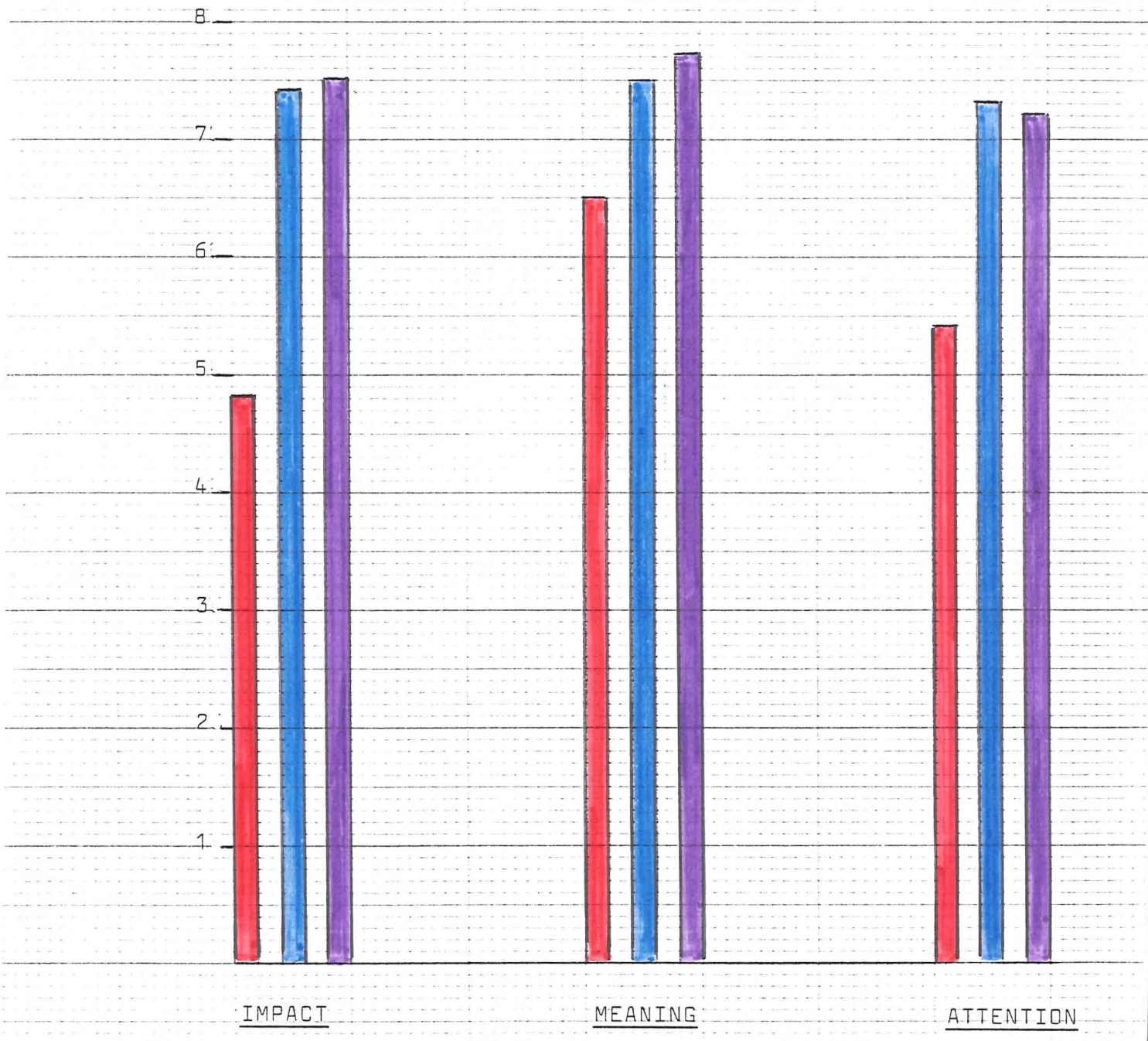
'MOOD' RESULTS (Section 2 of experiment) TABLE: 15.

EXTRACT NO.	Pop.A. (VA) MEANS.	Pop.B. (MA) MEANS	Pop.C. (VMC) MEANS	Mean differences Vis. alone - Vis.&Music combined.
1. "BEN HUR" MAJESTIC & TRIUMPHANT	5.36	7.12	7.20	1.84
2. "WHISTLE DOWN THE WIND" SAD & MELANCHOLY	4.57 (21S's)	3.22 (18S's)	6.56	1.99
3. "TOM JONES" HUMOROUS & CHEERFUL	6.24	6.24	6.72	0.48
4. "PSYCHO" TENSE & FRIGHTENING	4.0 (18S's)	5.52	6.5 (24S's)	2.5
5. "ROSEMARY'S BABY" MYSTERIOUS & CREEPY	5.09 (22S's)	6.64	6.5 (24S's)	1.41
6. "NICHOLAS & ALEXANDRA" ANGRY & VIOLENT	5.66 (24S's)	6.56	7.5 (24S's)	1.84

EXTRACT 1 "BEN HUR."

KEY.

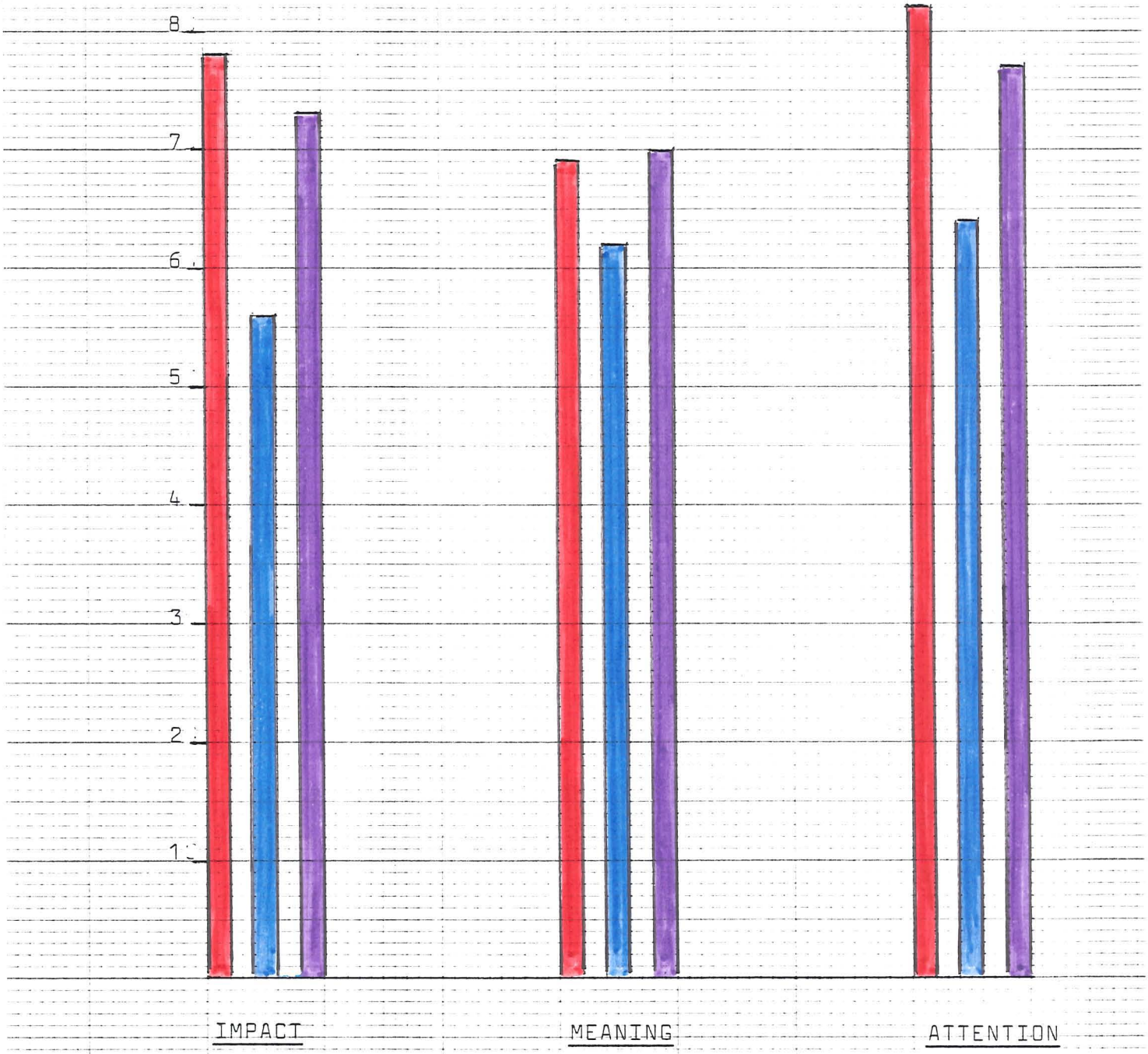
REPRESENTS POPULATION A (VA).
REPRESENTS POPULATION B (MA).
REPRESENTS POPULATION C (VMC).
REPRESENTS 0.1 MEAN SCORE PER SUBJECT.



EXTRACT 2. "WHISTLE DOWN THE WIND".

KEY.

REPRESENTS POPULATION A (VA).
REPRESENTS POPULATION B (MA).
REPRESENTS POPULATION C (VMC).
REPRESENTS 0.1 MEAN SCORE PER SUBJECT.

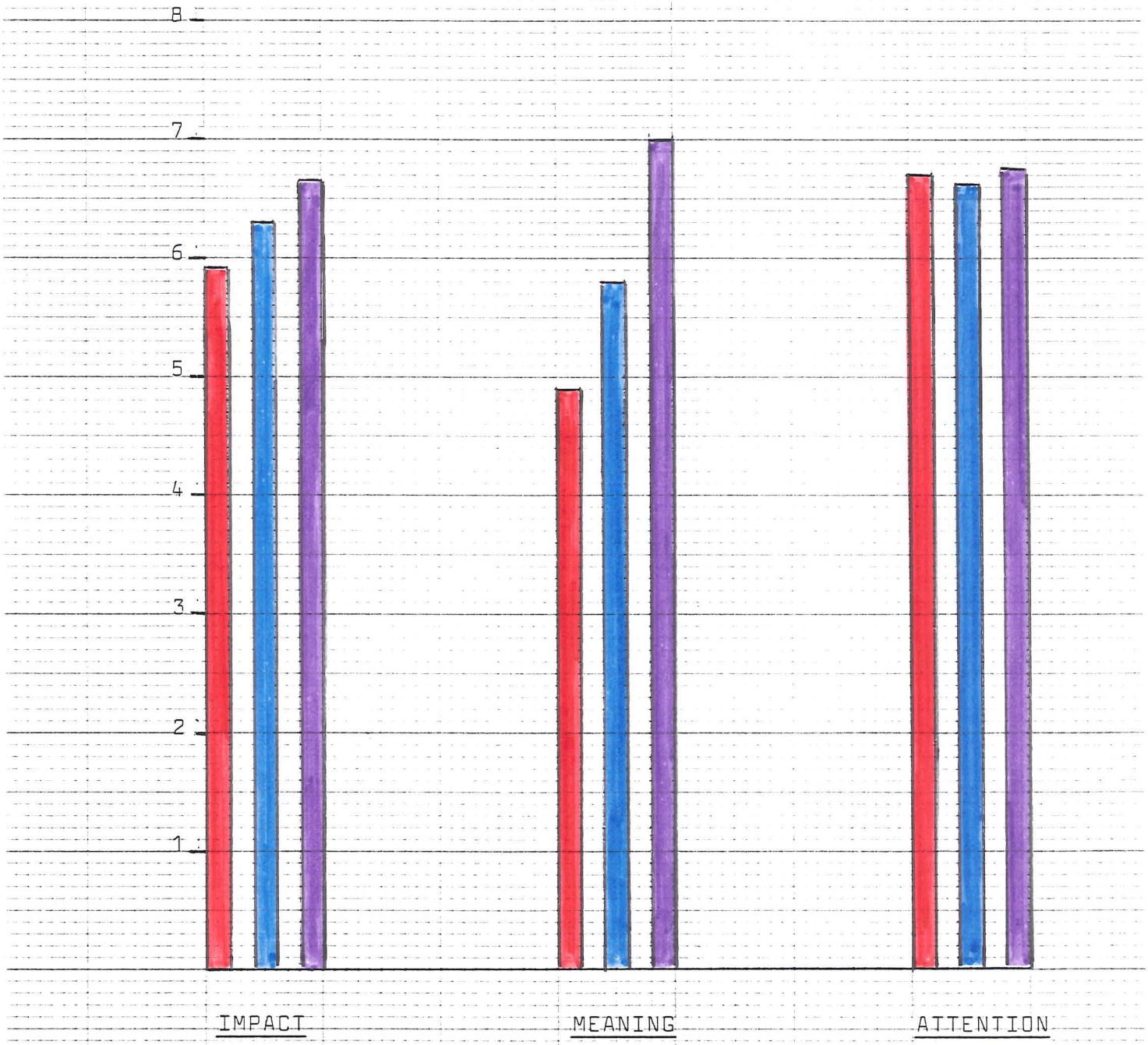


EXTRACT 3. "TOM JONES".

KEY.

REPRESENTS POPULATION A (VA).
REPRESENTS POPULATION B (MA).
REPRESENTS POPULATION C (VMC).

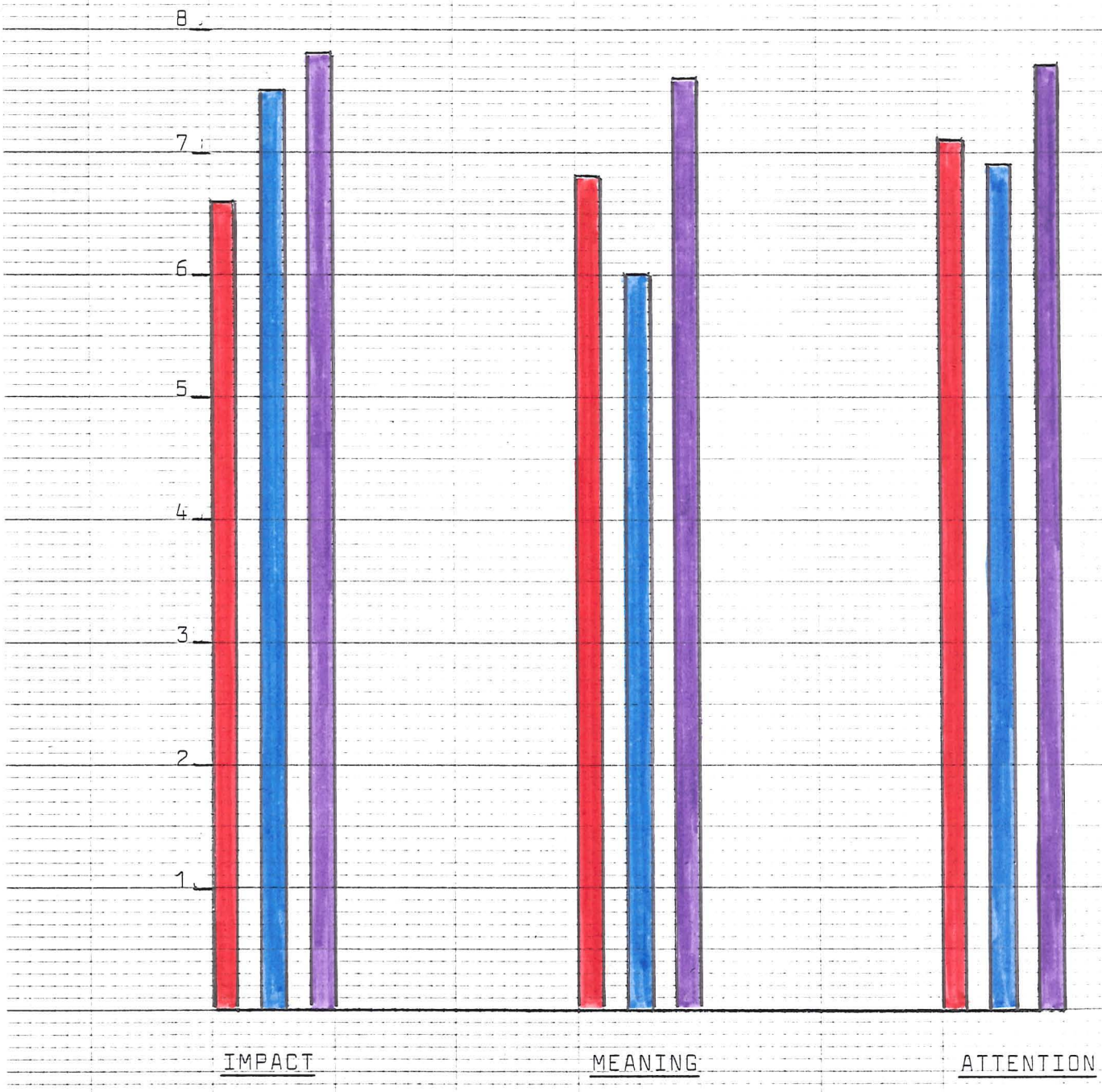
REPRESENTS 0.1 MEAN SCORE PER SUBJECT.



EXTRACT 4. "PSYCHO".

KEY.

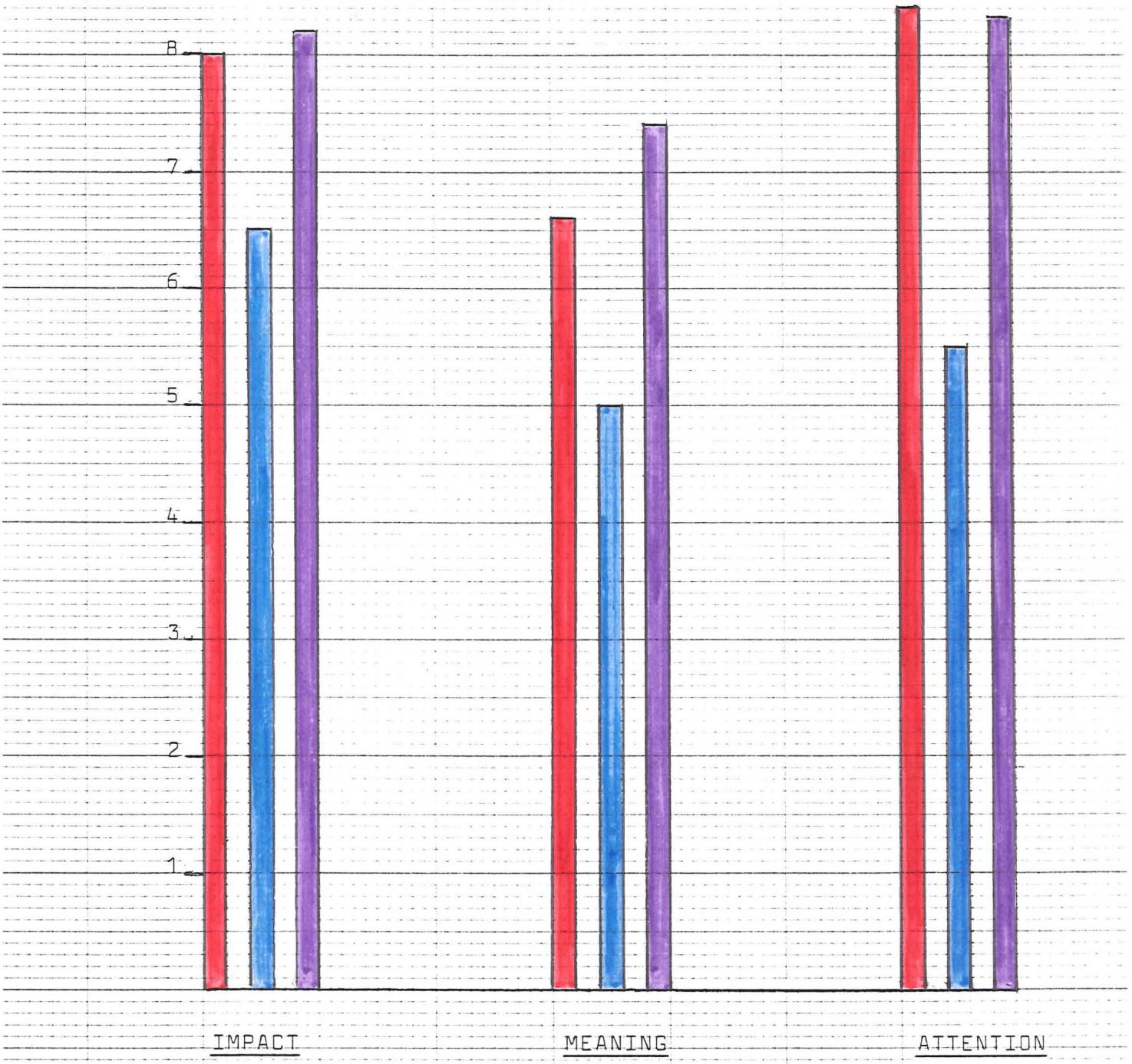
REPRESENTS POPULATION A (VA).
REPRESENTS POPULATION B (MA).
REPRESENTS POPULATION C (VMC).
REPRESENTS 0.1 MEAN SCORE PER SUBJECT.



EXTRACT 5. "ROSEMARY'S BABY.

KEY.

REPRESENTS POPULATION A (VA).
REPRESENTS POPULATION B (MA).
REPRESENTS POPULATION C (VMC).
REPRESENTS 0.1 MEAN SCORE PER SUBJECT.

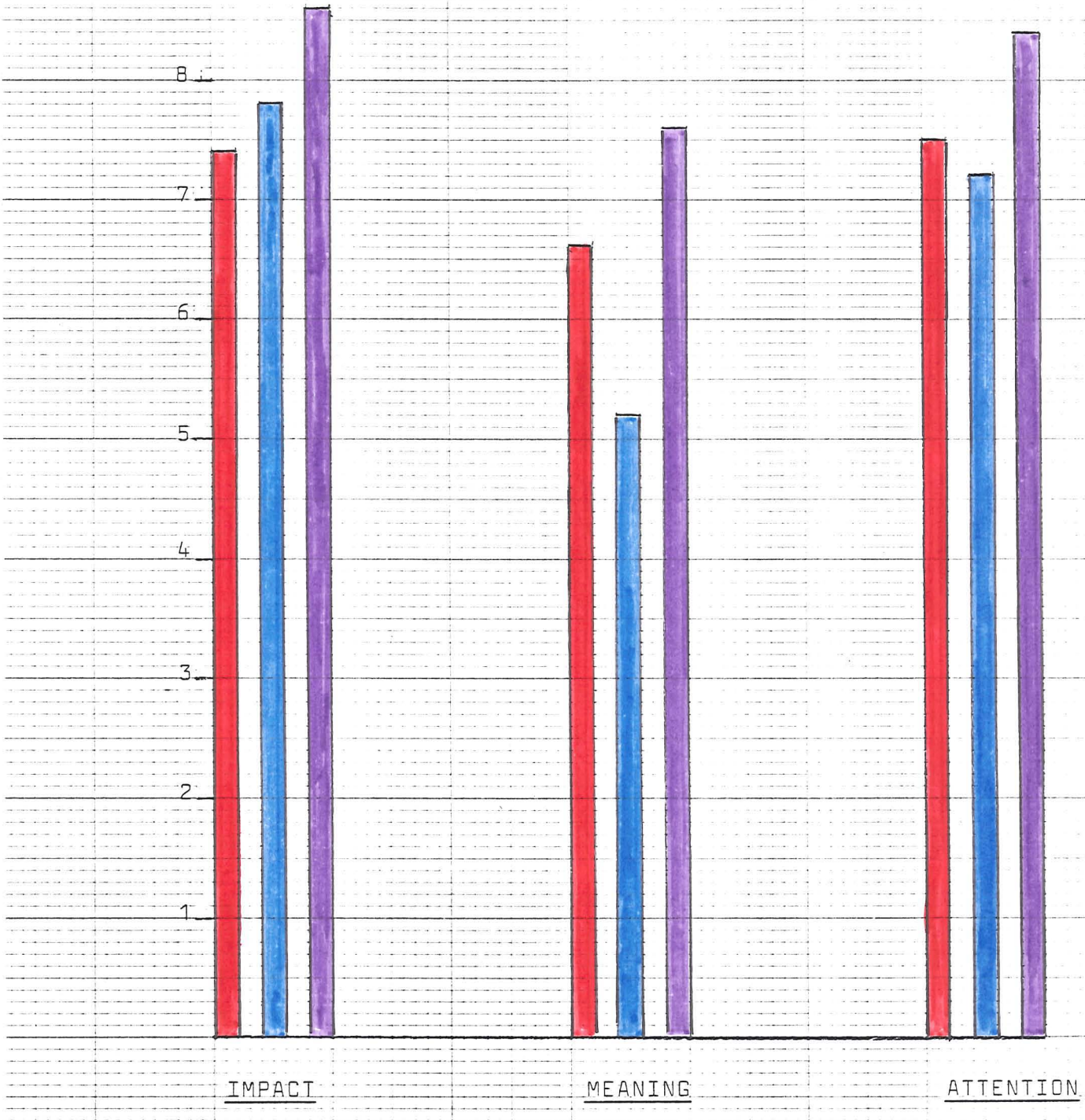


EXTRACT 6. "NICHOLAS AND ALEXANDRA".

KEY.

REPRESENTS POPULATION A (VA).
REPRESENTS POPULATION B (MA).
REPRESENTS POPULATION C (VMC).

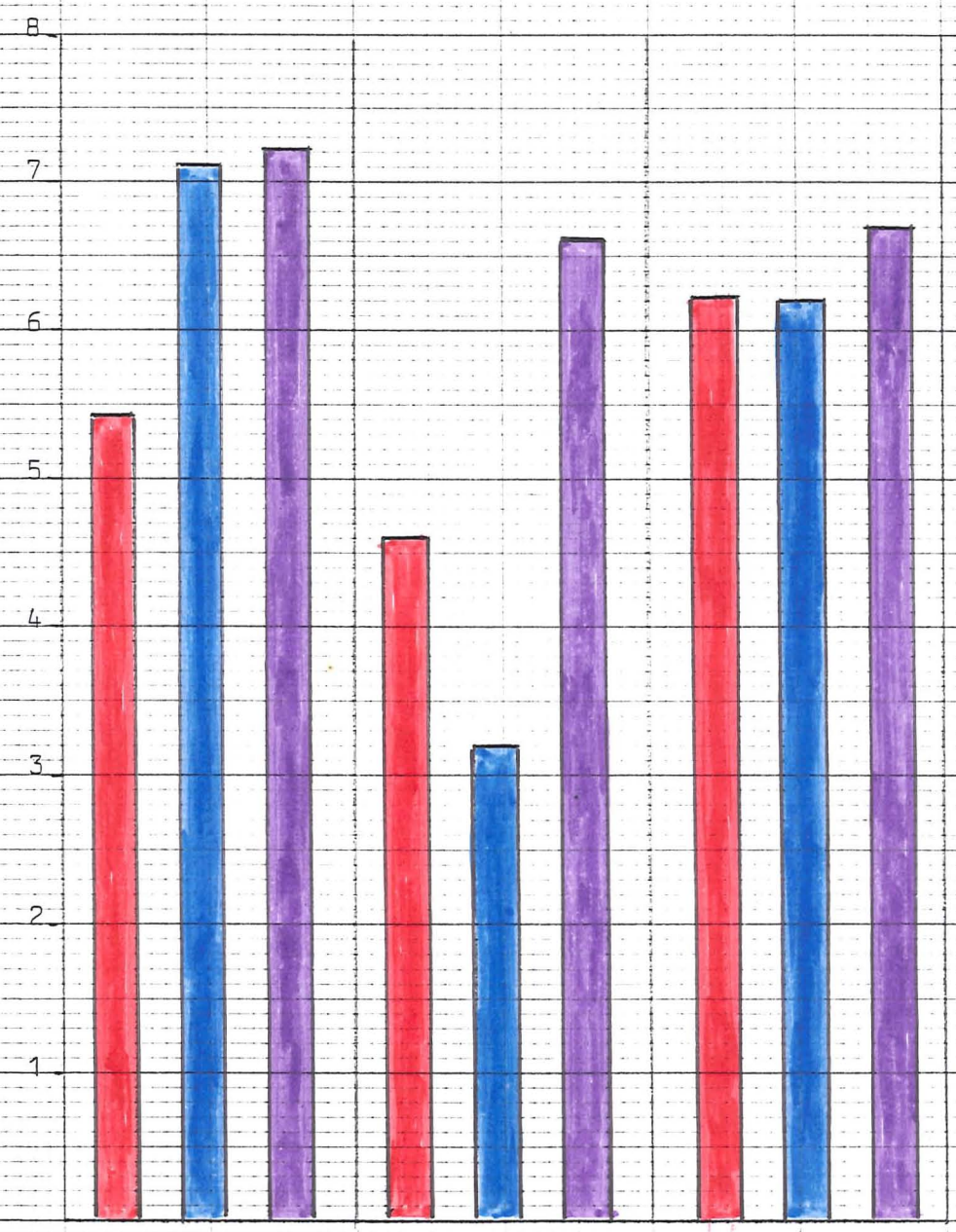
REPRESENTS 0.1 MEAN SCORE PER SUBJECT.



MOOD DATA.

KEY.

REPRESENTS POPULATION A (VA).
REPRESENTS POPULATION B (MA).
REPRESENTS POPULATION C (VMC).
REPRESENTS 0.1 MEAN SCORE PER SUBJECT.



EXTRACT 1. MAJESTIC AND TRIUMPHANT.

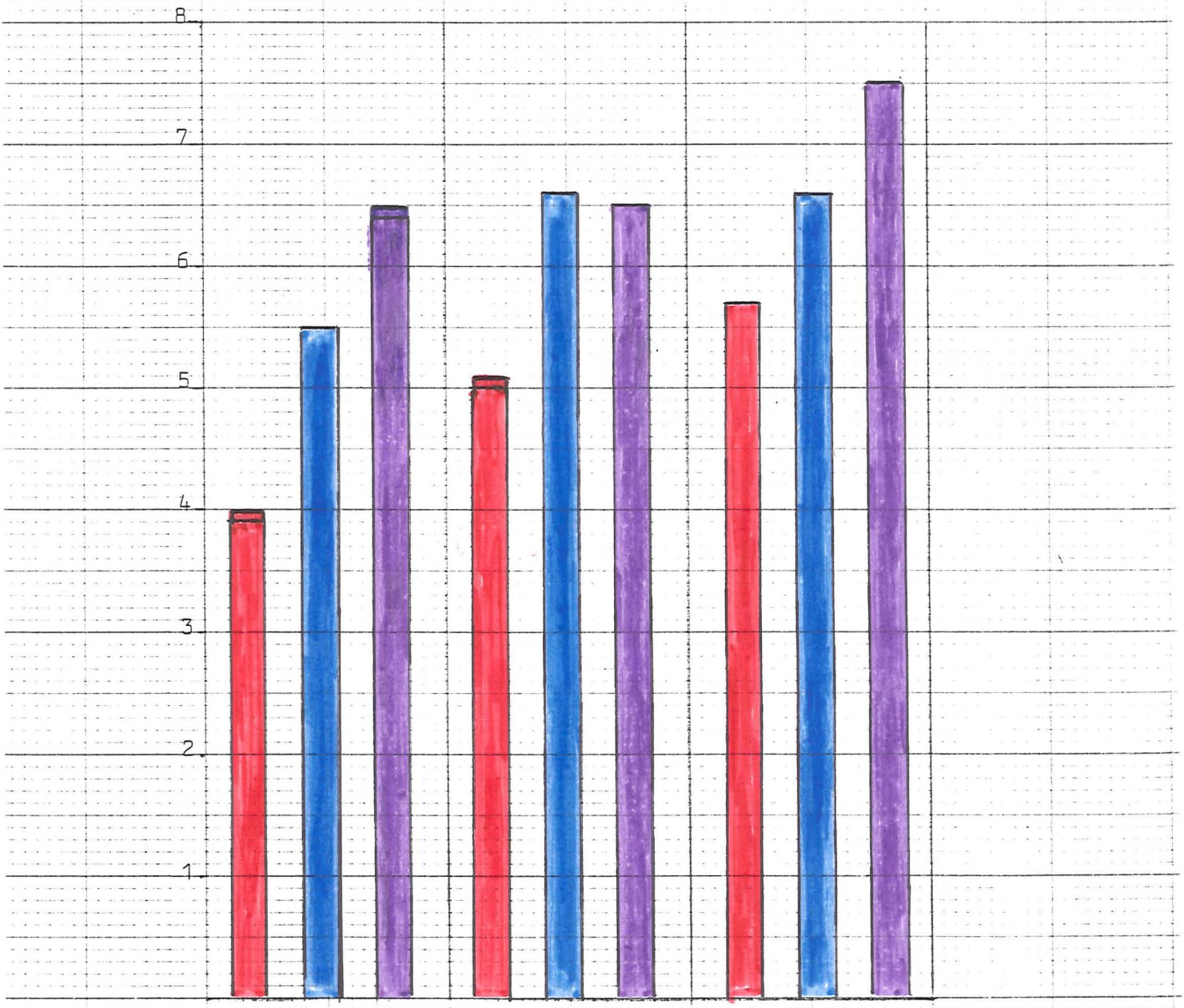
EXTRACT 2. SAD AND MELANCHOLY.

EXTRACT 3. HUMOROUS AND CHEERFUL.

MOOD DATA.

KEY.

REPRESENTS POPULATION A (VA).
REPRESENTS POPULATION B (MA).
REPRESENTS POPULATION C (VMC).
REPRESENTS 0.1 MEAN SCORE PER SUBJECT.



EXTRACT 4. TENSE AND FRIGHTENING.

EXTRACT 5. MYSTERIOUS AND CREEPY.

EXTRACT 6. ANGRY AND VIOLENT.